ARCHITECTURE

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Germany's Bauhaus Experiment

By Milton D. Lowenstein

MY first sight of Germany was from the seat of a bombing plane, 10,000 feet above the earth. Through the fickle puffs of bursting "archie" shells could be seen the mosaic of brown and green fields sliced by white roads and black railways. Except for the occasional jolts against the joy-stick caused by archie, the setting was the same as that south of the Zone of the Advance. Suddenly bullet holes appeared in the fabric of the wings, a Very signal flashed below me. My hand sought the bomb-rack release and I awaited the appearance of a certain smoky smudge at the confluence of many white and black lines on the mosaic. The supplies and munitions of an army were concentrated in that spot—a spot controlling the destiny of a million souls!

Germany has to do more than catch up with a housing shortage. The stigma of defeat has undermined that proud sense of security and self-assurance which was the foundation of German workmanship. The problem of construction may be difficult in other countries but to the material side is added the sympathy of neighbors. Surrounded by hostile forces, the German people have learned through bitter experience that salvation must come from within the borders of the nation.

German architects and engineers are attempting methods similar to those employed by the nation for conducting the war. Strife intensifies national traits, peace sublimates faith in them. The German tendency is to centralize the control of resources. It enables each situation to receive the maximum attention consistent with a proper balance of the whole.

Bismarck extended the divine right of kings to the "bureau"; the war extended the principle to a still larger group. The tradition of German scholastic superiority survived the war and the schools are the nucleus about which modern movements revolve. Prosperity has become a function of internecine co-ordination.

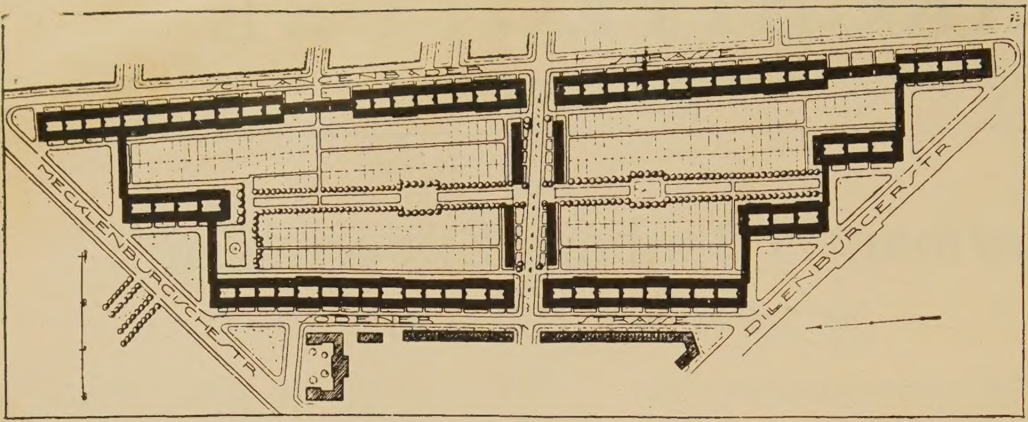
The geographical and political situation of Germany permits it to learn from the experience of others without being bound to follow to a conclusion any single tendency that would inhibit growth. German architects study not only the background of German construction but the social, economic and traditional peculiarities which characterize foreign modern architecture.

When Walter Gropius opened the building-school at Dessau in 1925 he had associated with him men who had not studied modern architecture apart from engineering; neither had they dissociated from architecture contemporary social and economic tendencies. The school offered no panacea; but it was a laboratory in which conditions could be studied and cures assayed.

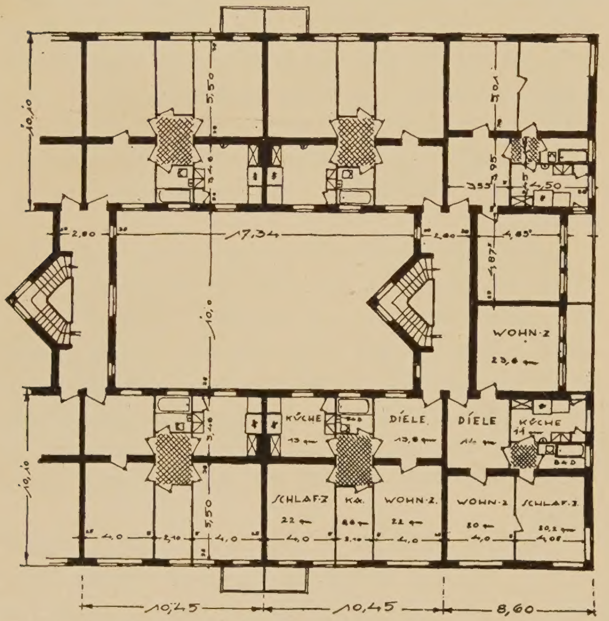
On the outskirts of the city a huge airplane factory brought hundreds of workmen to Dessau. To provide adequate housing facilities for these men and their families was one of the first Bauhaus undertakings. It did not build all the houses. It devised a method of procedure and created a pattern in the form of a few typical buildings. German building industry, reassured by such an assertion of leadership, was able to produce the houses in quantities.

Only students who have had some experience in a building trade are admitted to the school. There is no "admission to advanced standing," every student being required to start in the lowest class. No history, archæology, language or abstract mathematics is taught. When I showed one of the students some measured drawings I had made of an old German church he regarded them a long time in silence. "Perhaps," he said wistfully, "some day we'll have time to do that sort of thing again!"

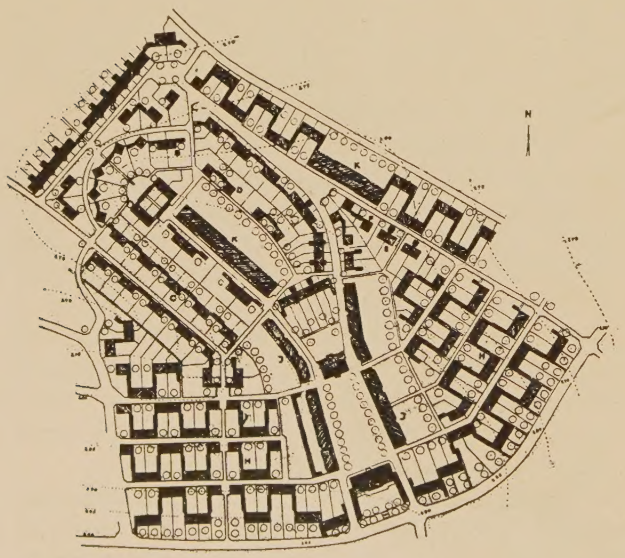
Students first learn to design and construct models according to the laws of the material used. One of the elementary projects is to make a paper chair. Almost every student starts by



Plot plan of a typical apartment-house which provides a maximum of garden space. Note the different "stepping" on north and south ends of plot to take fullest advantage of sunlight. See detail plan below



Typical apartment-house floor plan, with circulation reduced to a minimum. All rooms are well lighted and the darkest parts are used for foyers



A complete suburban development—apartment-houses and public buildings

cutting out a paper replica of a *wooden* chair, whose frail thin legs will scarcely support their own weight and whose back will not remain upright. The student soon learns that a paper chair can be made to carry a load proportional to its size if account is taken of the *nature* of paper: planes used instead of legs, and angles inserted between the back and the seat. Complicated forms involving conic sections are studied in different materials, which, together with the analysis of color effects, occupy most of the first year.

Concrete, either poured or in blocks, is used almost exclusively in the design. It is particularly well suited for extensive small-house developments. No great variety of skilled labor is needed; the same man who helps with the walls can work on the floors. Monotony is avoided through variation with simple units. Neither forms nor blocks need be altered, but the units are combined in a different order for each house. This elasticity of treatment is an attractive feature for the middle-class German who cannot afford those embellishments with which the wealthy give individuality to their homes. The buildings are cool in summer and in winter are easily heated with the small stoves which fuel shortage makes prevalent in Europe. Compared to stucco and wood construction, the fire risk and upkeep are insignificant and, of course, concrete buildings are practically vermin-proof.

Plain wall areas inside, unrelieved by any breaks or trim, make painting a very important consideration in the design. The deadly monotony can be converted into a feeling of elementary roominess through the use of soft tones which are carefully studied in relation to lighting effects and the function of the room. Once the general decorative scheme is indicated, the question of accents can be left to the taste of the householder, who is always eager to express himself in the more obvious features of his house.

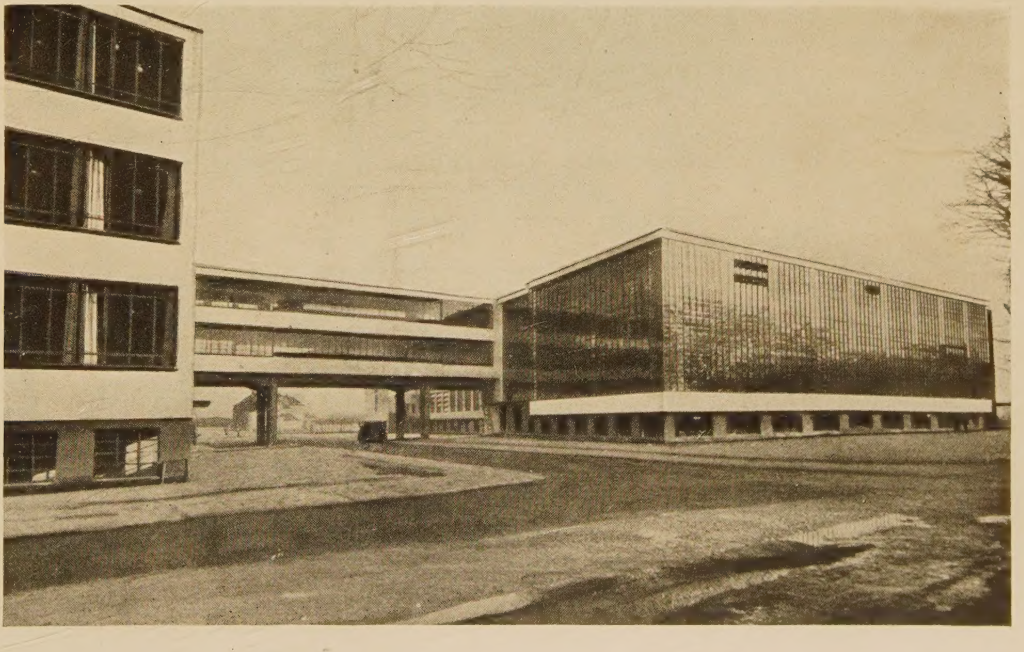
Beginning with the second year, students specialize in one of the building trades, the most proficient being admitted to the architecture-engineering course. Textiles, carpentry, forging, and painting are some of the important branches of study. There are no hypothetical problems but the students share in the commissions of the Bauhaus clients.

Though it was not specifically indicated to me, every design is dominated by two considerations: first, that the part harmonize with the whole. The students confer with each other constantly and keep altering the design as the general work progresses. The designer of locks is as interested in the rugs for the room as he is in the quality of metal for his own fixtures. The second consideration is adaptability for quantity production. The elements made by hand in the Bauhaus are intended to serve as models for machine production. This limitation induces the student to work with only the simplest forms.

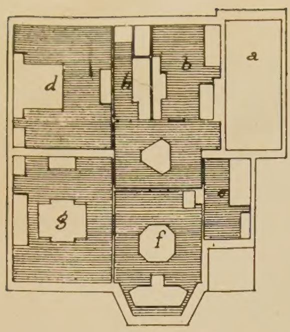
The designing-room of the Bauhaus, the only part of the school where no stranger is admitted, is devoid of the frivolity usually associated with *ateliers*. There is no place here for the beautiful *rendu* mounted in a gilded frame. Its place is taken by terse plans covered with figures, and formidable charts. In small houses, where people come into frequent contact, the rooms must be planned so as to insure smooth working of the household without waste of time. Window location is studied in relation to climatic conditions and adjacent rooms. Shadows of furniture and position of built-in fixtures are also to be considered, with many other details which are never thought of by the layman. When the problem is an apartment-house its effect on other community projects is important. Traffic regulation, the transportation of supplies in bulk for community kitchens and laundries, garden areas, shadows of the building on the street, expansion of industry, recreational centres, and group child nursing, are some of the influences which affect the architecture of the apartment-house.

Every student who takes part in the execution of a commission is entitled to a portion of the architect's fee. Though it costs the owner more to employ the Bauhaus for the first plans and method of procedure, the buildings may be constructed much more cheaply through the use of modern standard production machinery. But the amount of money each student receives, whether it be for the furniture or the interior arrangement, is very small. The students who can afford to waive this stipend do so, in favor of their less fortunate classmates.

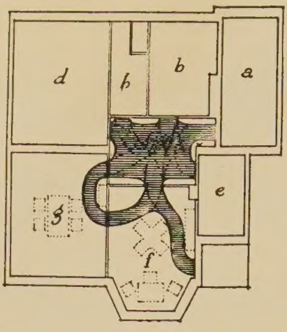
The dormitories, being limited, are also reserved for the poorer students. They resemble a typical modern Bauhaus apartment. Windows extend across the whole side of the room. Most of the furniture is metal (and retains its appearance of metal!); the double-decked beds are screened off by cloth curtains; ventilating,



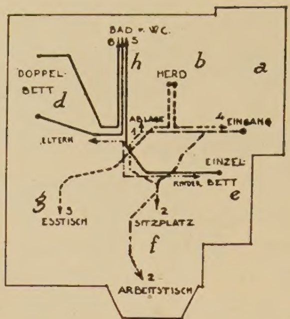
The purely utilitarian reigns supreme in the Bauhaus at Dessau. At left, the department of textile design; at right, the material-assembly building



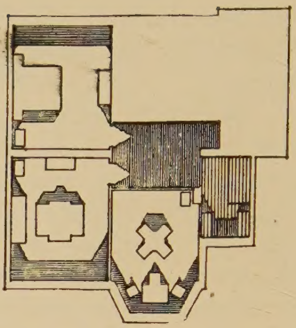
Study of furniture locations. Above, the usual portable forms; below, built-in types



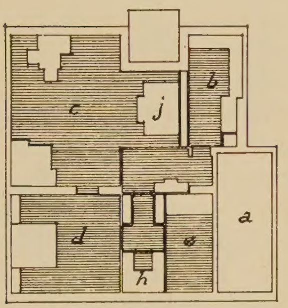
Studies for circulation and room shapes, position of openings, influence of furniture

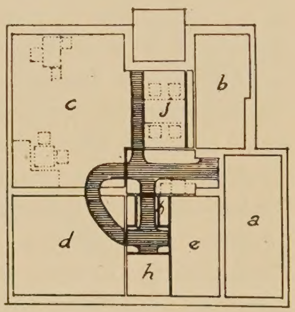


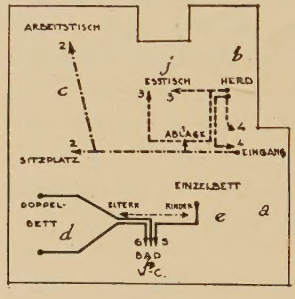
Studies of circulation—bad above where they conflict, better and shorter below

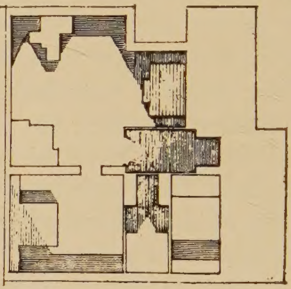


Study of shadows cast on the floor by movable (above) furniture and by built-in furniture (below)

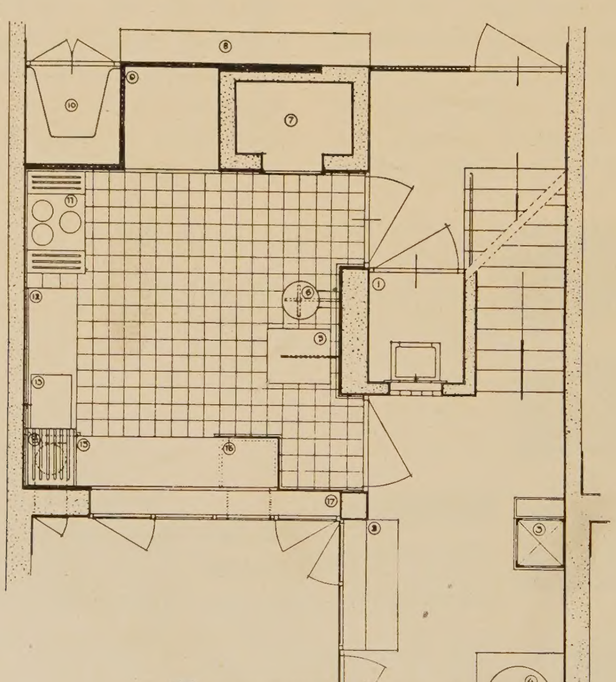




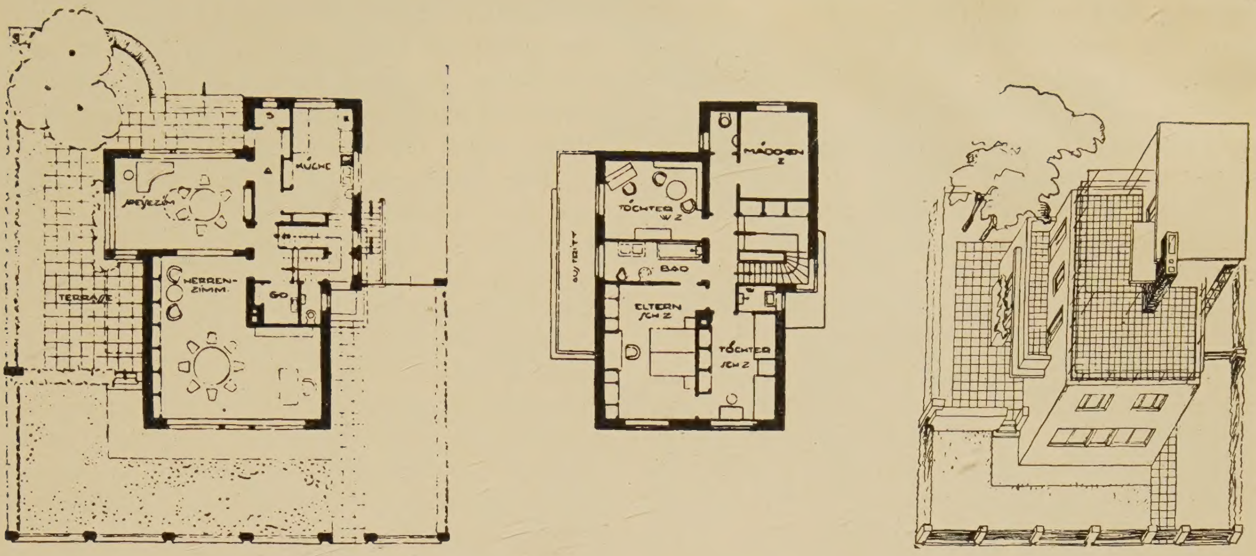




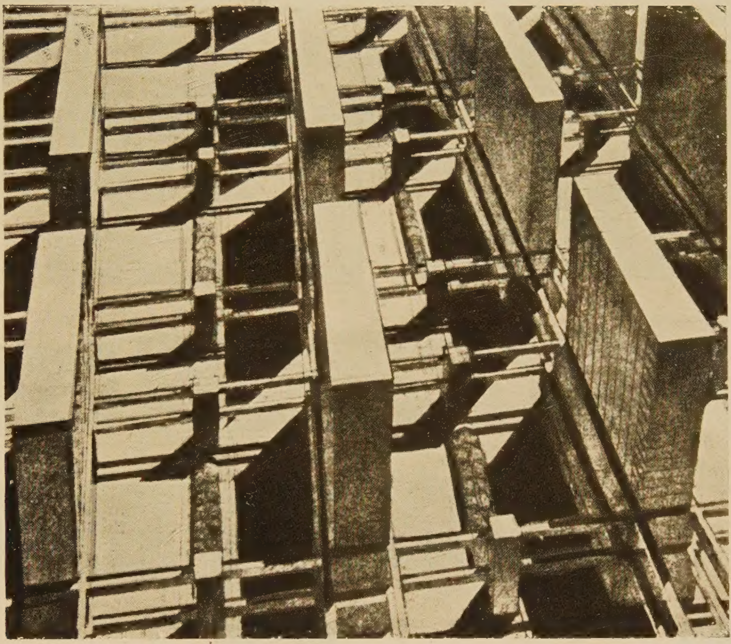
In the two sets of plans above the letters represent the following: a, *public stair hall;* b, *kitchen;* c, *dining-living room;* d, *master bedroom;* e, *child's room;* f, *parlor;* g, *dining-room;* h, *bath;* j, *breakfast alcove*



Efficiency in a workman's kitchen: 1, *broom closet;* 2, *folding table;* 3, *dumbwaiter;* 4, *washboiler;* 5, *folding table;* 6, *folding stool;* 7, *furnace;* 8, *buffet in dining-room;* 9, *serving counter;* 10, *closet;* 11, *gas range;* 12, *wash-tray;* 13, *sink;* 14, *drip-tray with garbage receptacle under;* 15, *work table;* 16, *screened storage closet for victuals;* 17, *delivery entrance*

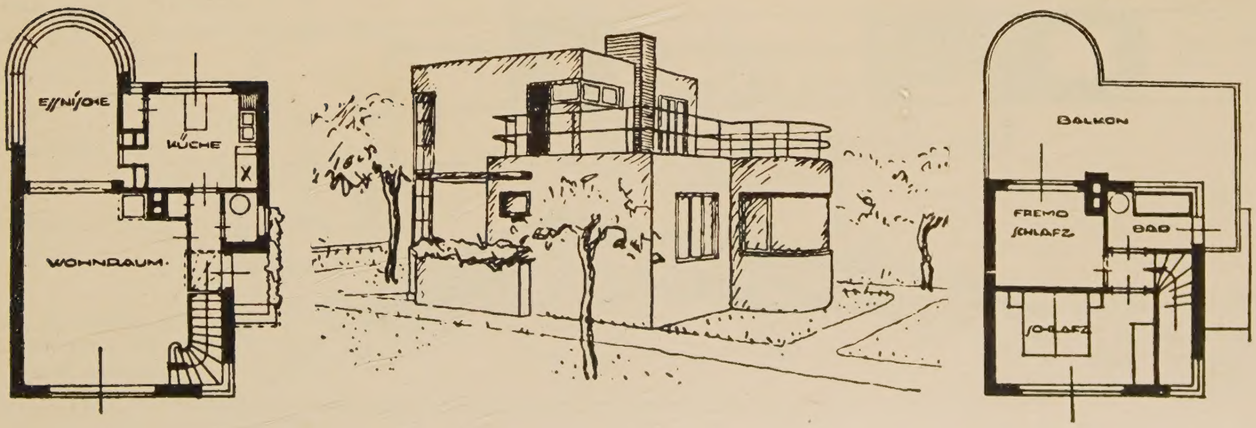


Above, plans and bird's-eye perspective of a small house of simple units, each of which has an æsthetic and a practical function. Service and circulation are both interestingly developed



A model for the study of shadows cast by modern apartment-houses. No more than 40 per cent of the street is ever darkened. Note pedestrian bridges at street intersections

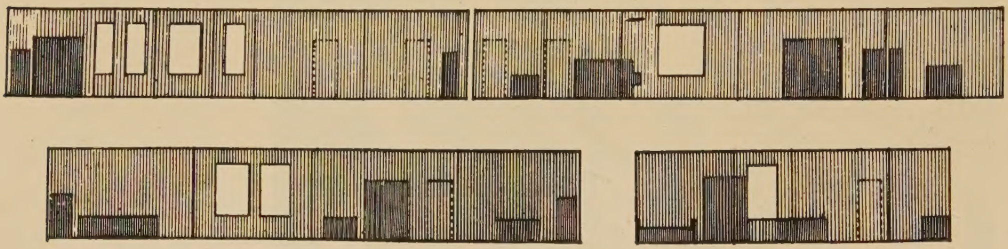
Below, a solution of the small house which, by a variation of the parts, could be repeated many times without approaching monotony of form. The plan has unusual economy of space



lighting, and sanitary fixtures are so inconspicuous that they have to be pointed out to the stranger. Textile mats were the only decoration which I saw, the concrete walls being relieved only by the structural columns, beams, and immense windows.

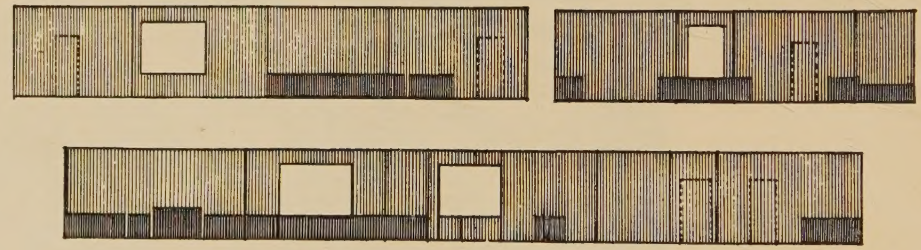
Every aspect of Bauhaus instruction being strictly utilitarian, the student can make none of those excursions into the realm of pure fancy where the plan is paper and the castle a dream! The compensation offered is athletic field activities, a typical modern German diversion. The city of Dessau offers as little attraction to the student as it does to the casual visitor. It lies on a flat, monotonous plain, on the left bank of the Mulde. The *schloss,* built in 1872, has an interesting west wing dating from 1530. The small art collection is scattered among three museums. Though the city was the capital of the former Duchy of Anhalt, there is little of that gaiety we associate with even the most insignificant European capital. The people seem concerned with the material complexities of the future rather than with the past.

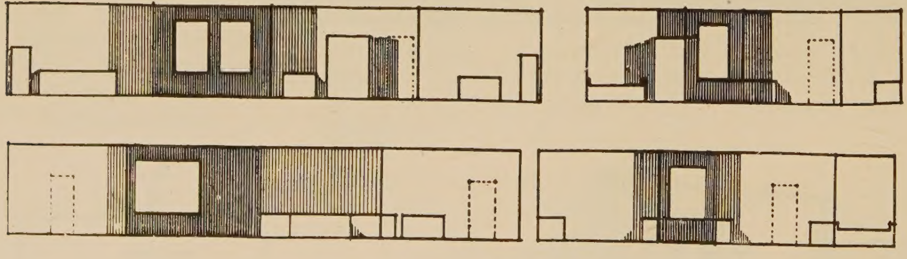
The Bauhaus, like any institution, cannot look for results in any field other than that which it is equipped to investigate. It has broadened the study of architecture and engineering apart from æsthetics, so that every aspect of the economic life of modern Germany will feel the influence of the new type of leader. The response of the nation, as indicated by its encouragement and its acceptance of the solutions offered, will determine whether or not the price paid is excessive. Assuming that the Bauhaus most adequately solves Germany's building problem, the school's programme can be modified as it ameliorates the situation.



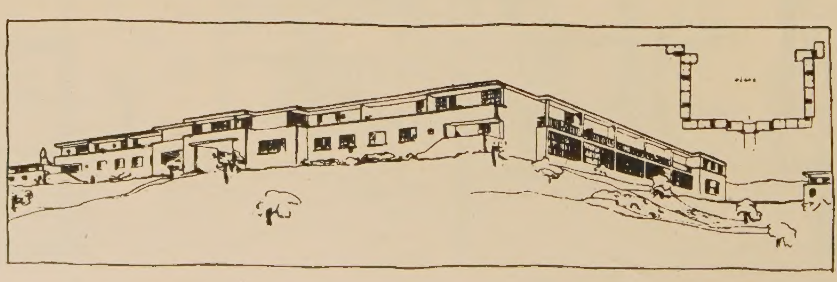
Studies, in elevation, of the effect of furniture and windows. Many scattered windows and high furniture consume valuable wall space and injure the unity of the room

At right, a re-study of the above. Windows have been united, furniture lowered, and door positions studied in their relation to the window openings

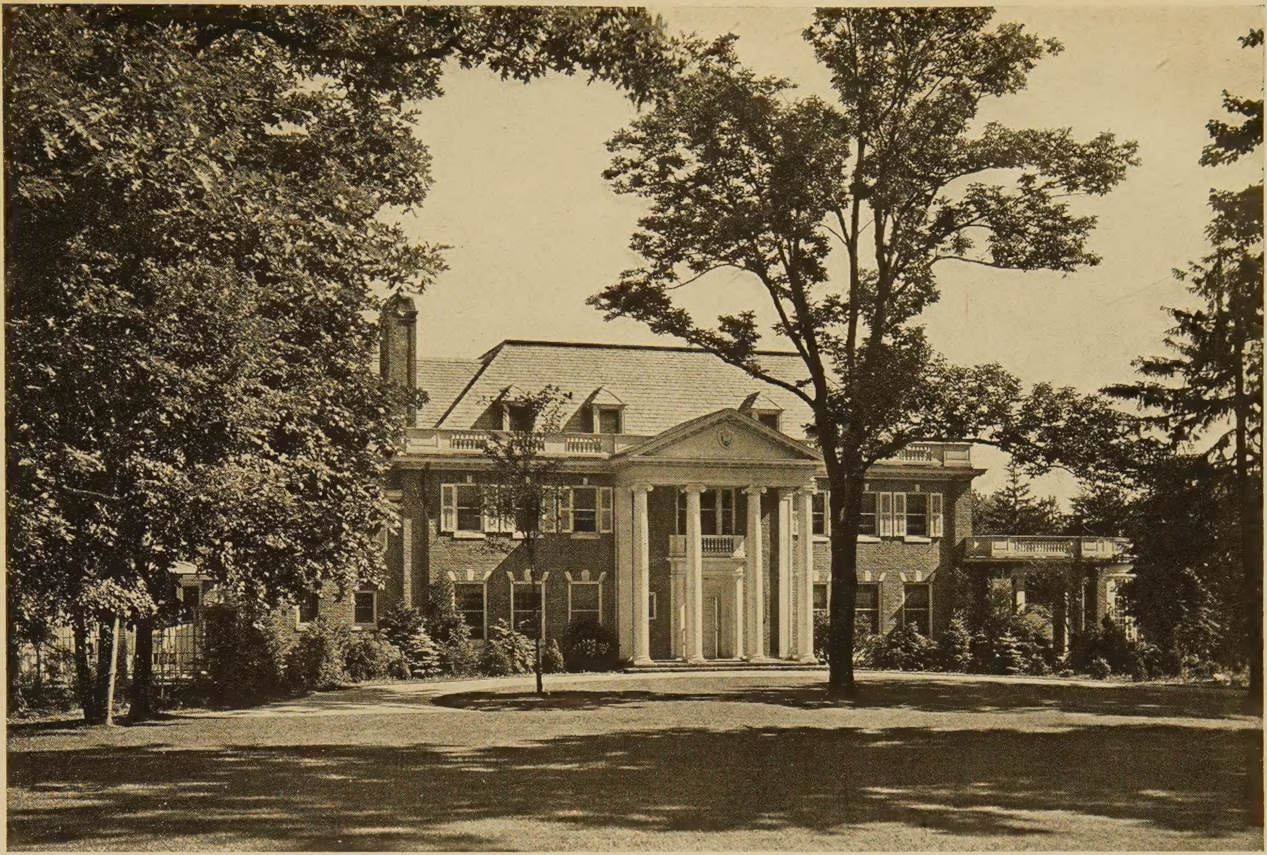




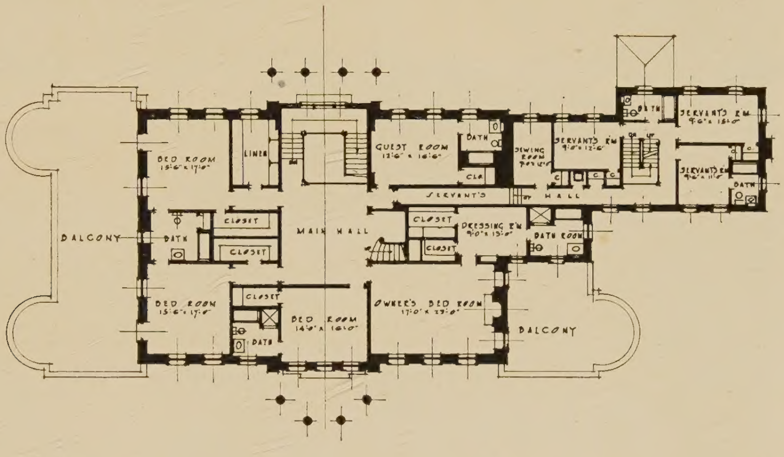
A study of wall-shadows. High furniture interferes with the distribution of light and detracts from the unity of the room

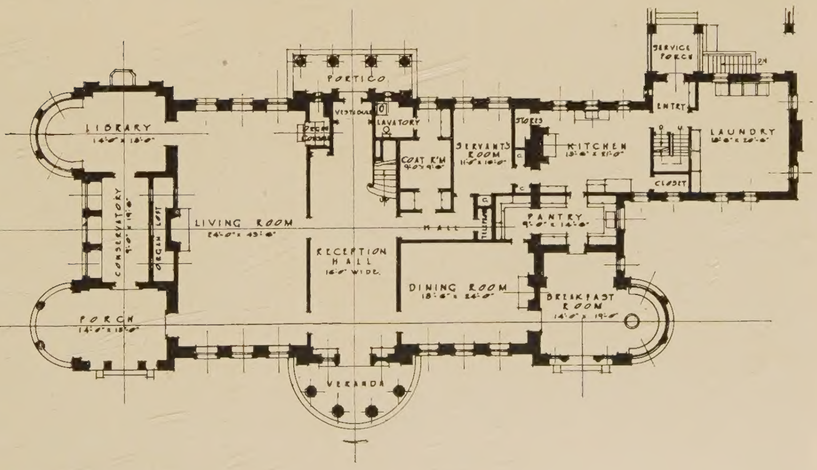


The Bauhaus designers utilize the "domino" system of planning housing groups to get interest without monotony in repetition of units



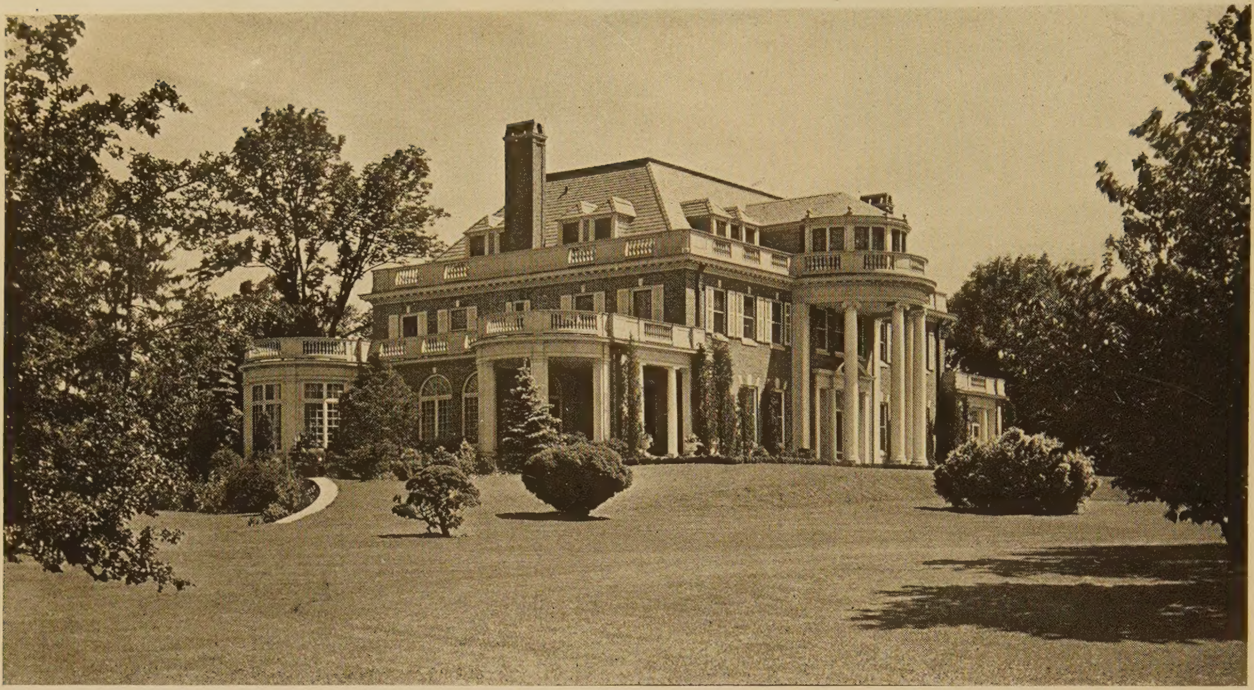
Photographs by Kenneth Clark



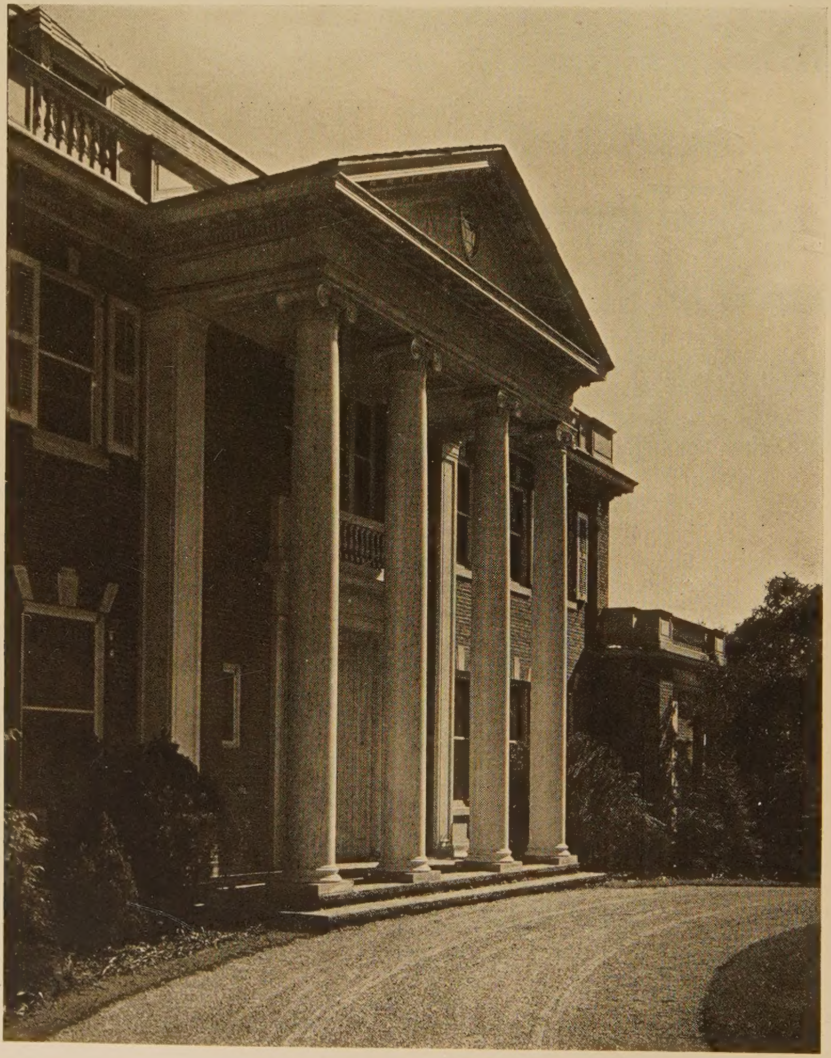


HOUSE OF
W. H.
ALDRIDGE,
NEW
ROCHELLE,
N. Y.

FREDERICK
G. FROST,
ARCHITECT



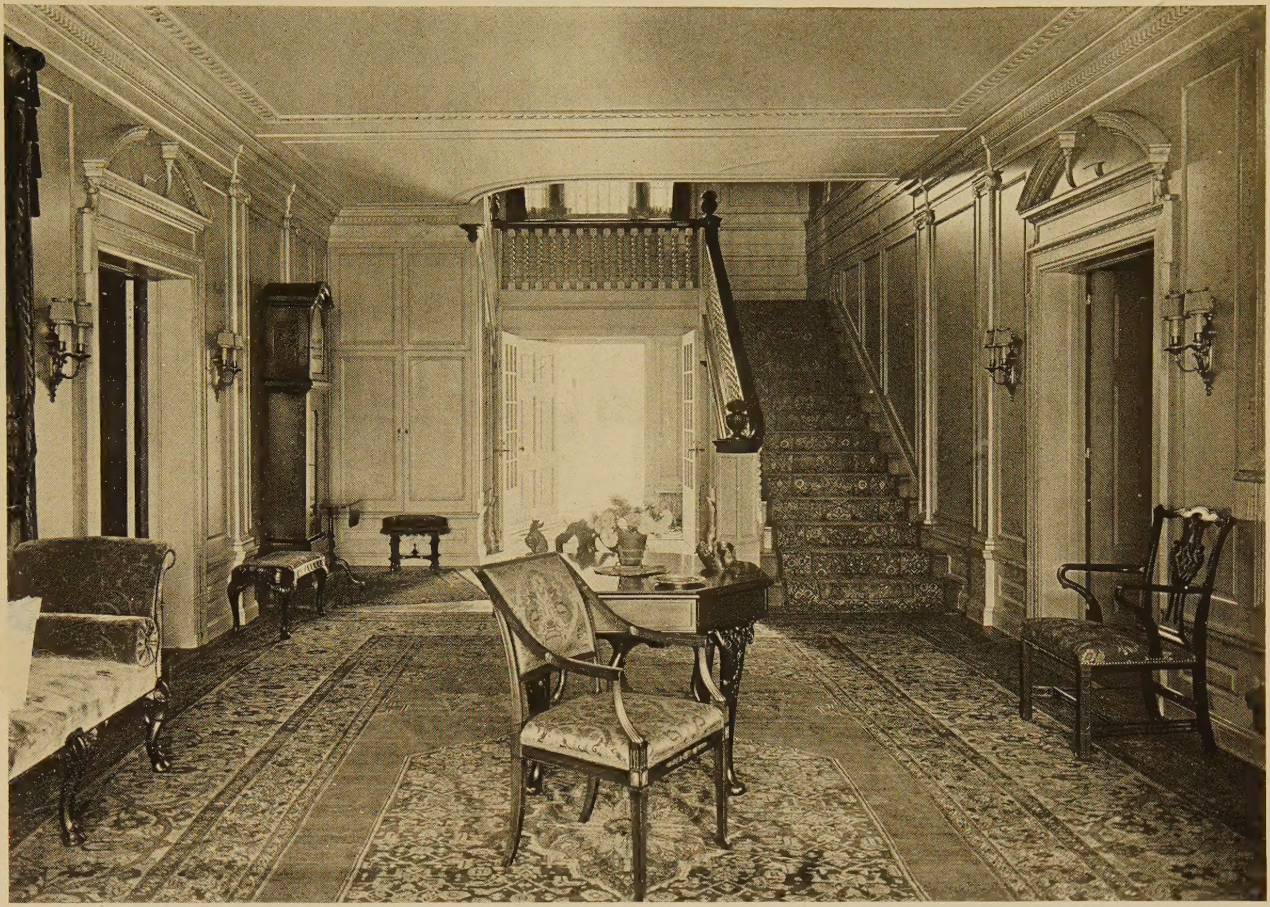
An unusual feature is the third-story room over the portico, from which is had an excellent view



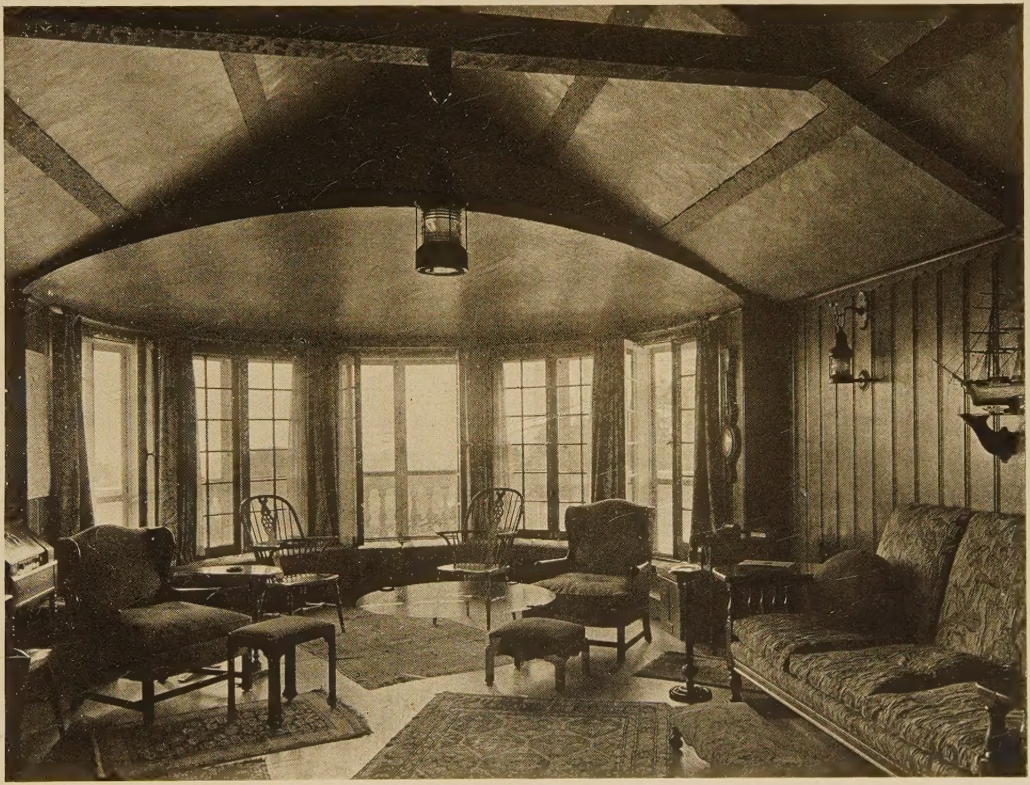
Portico on entrance front

House of W. H. Aldridge, New Rochelle, N. Y.

FREDERICK G. FROST, ARCHITECT



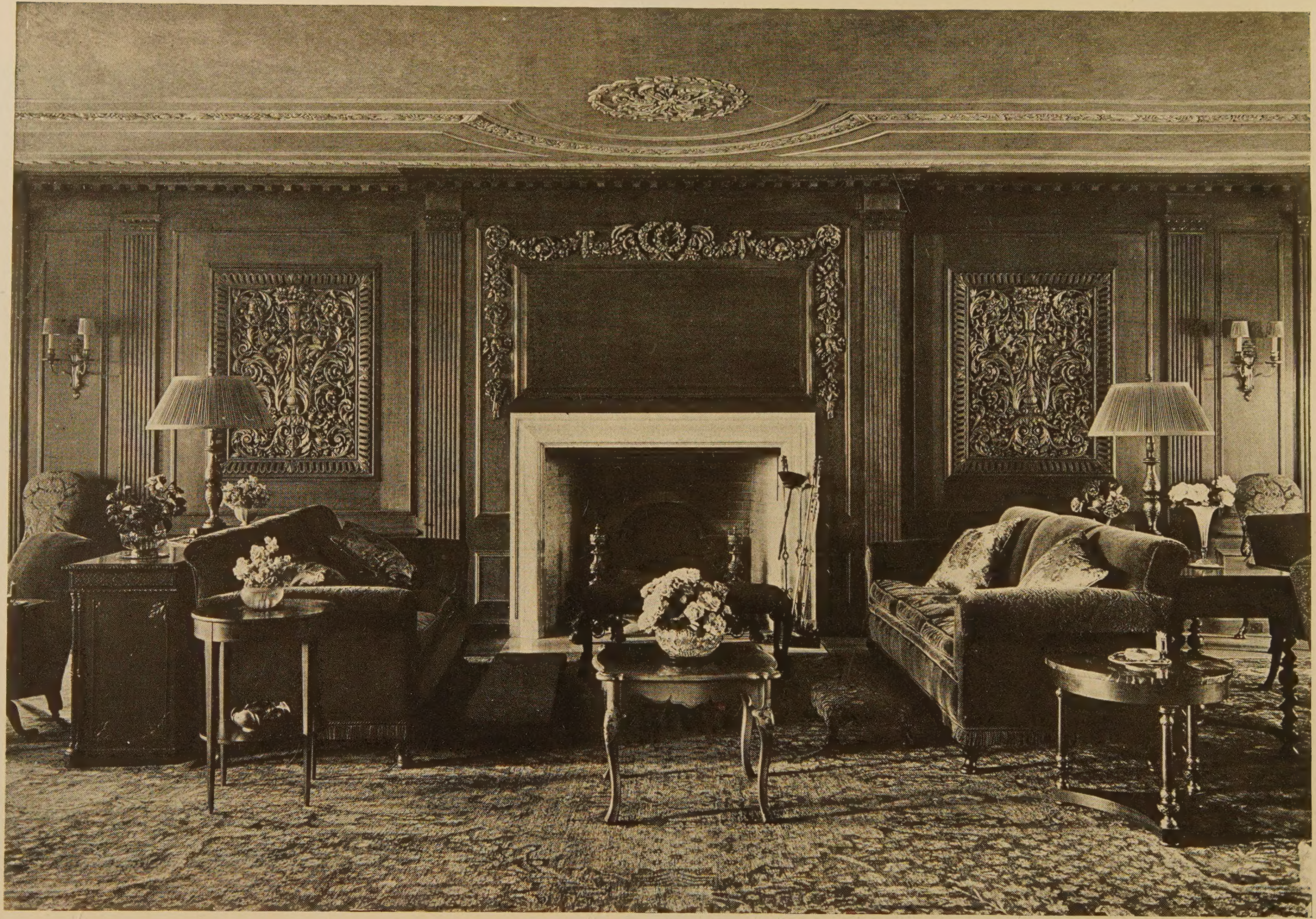
Reception-hall



Third-story room over portico

House of W. H. Aldridge, New Rochelle, N. Y.

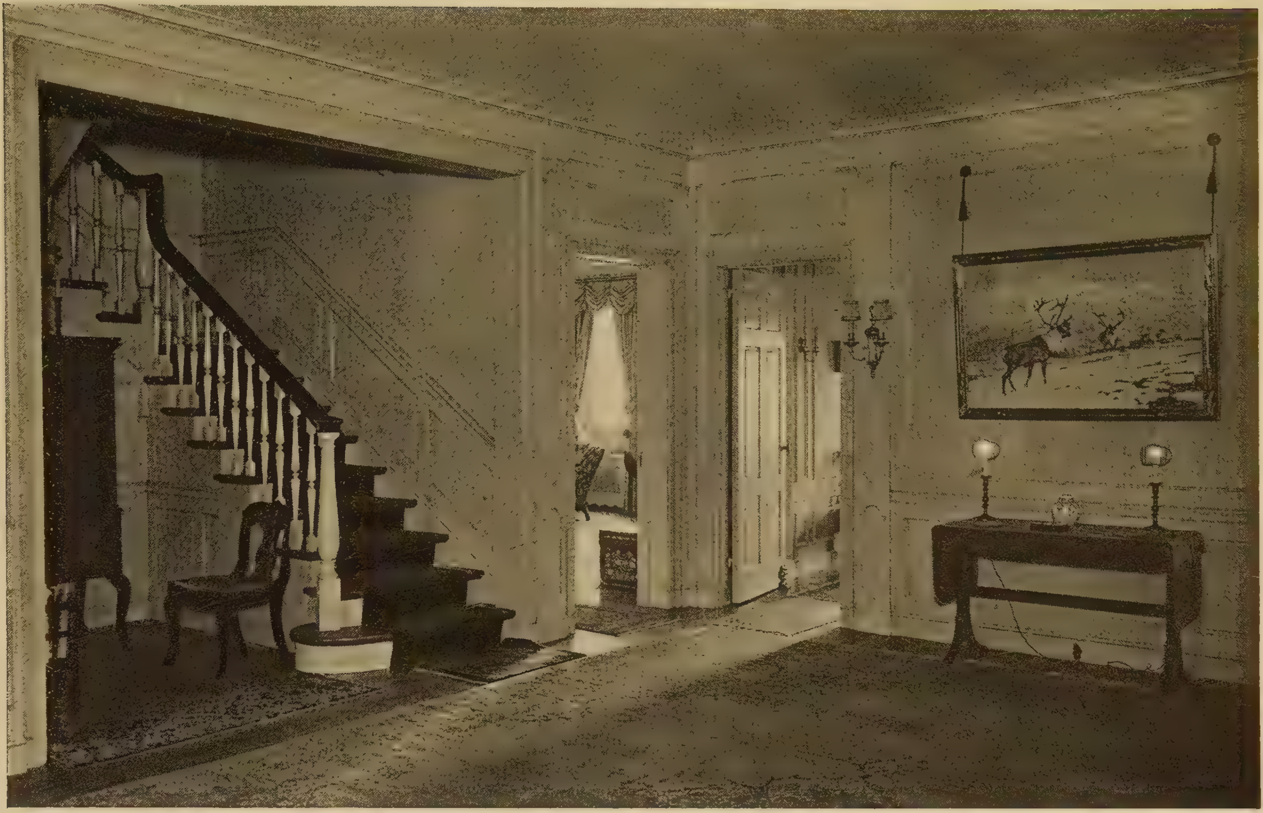
FREDERICK G. FROST, ARCHITECT



Living-room with organ grilles

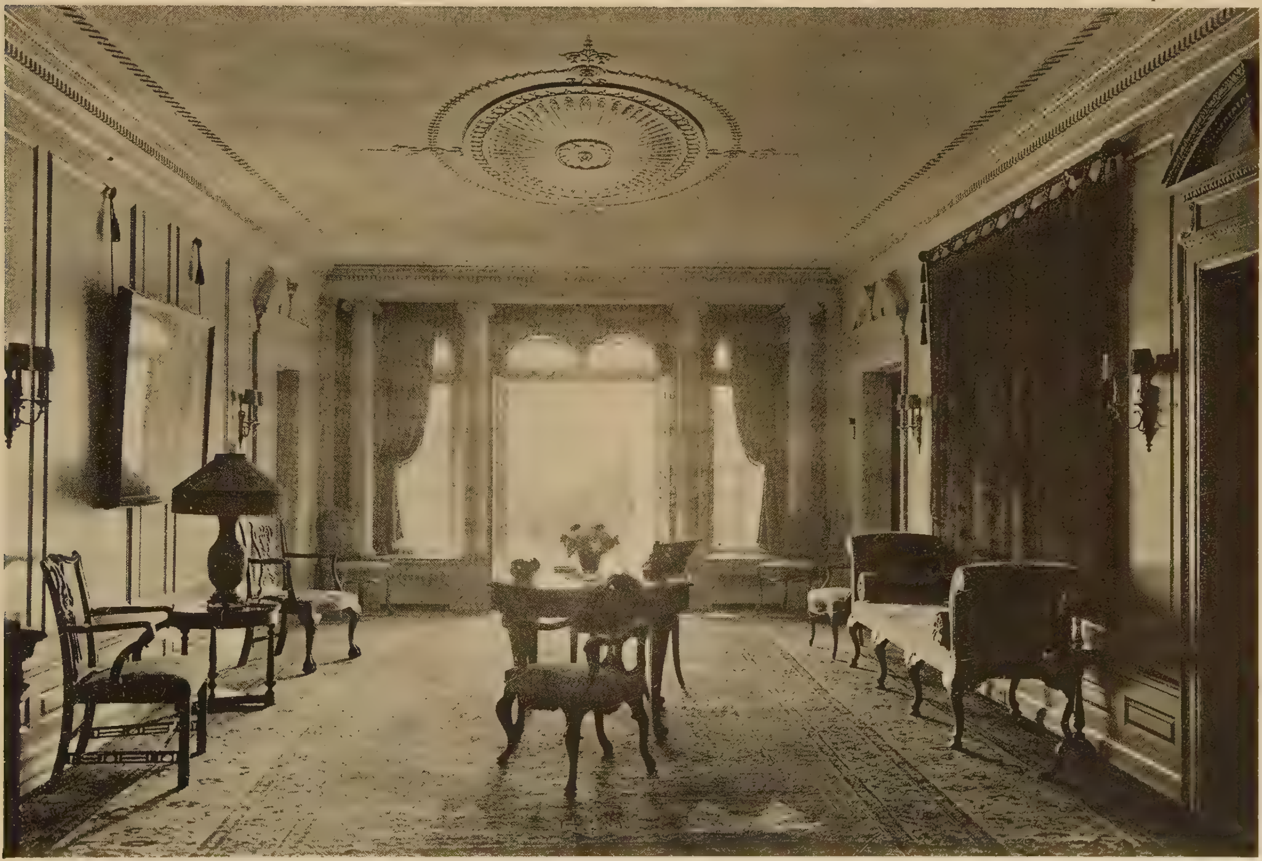
House of W. H. Aldridge, New Rochelle, N. Y.

FREDERICK G. FROST, ARCHITECT

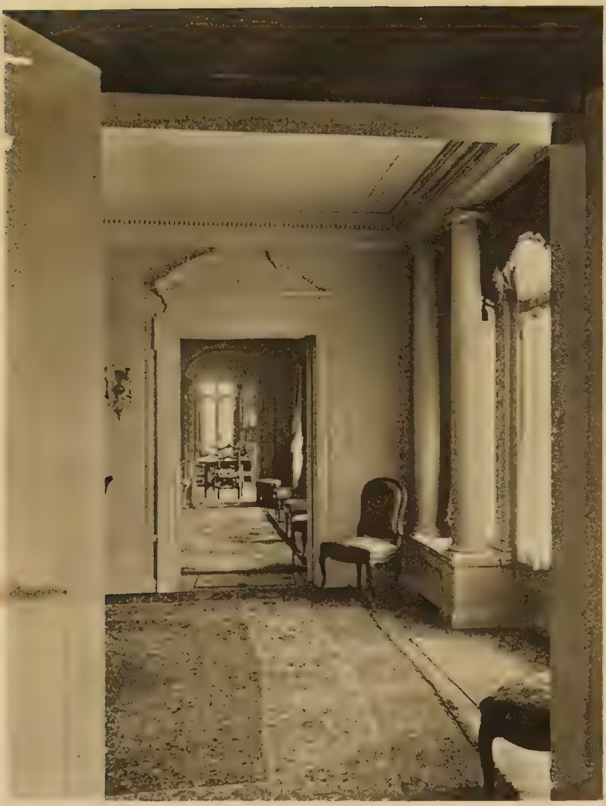


Hall, second story

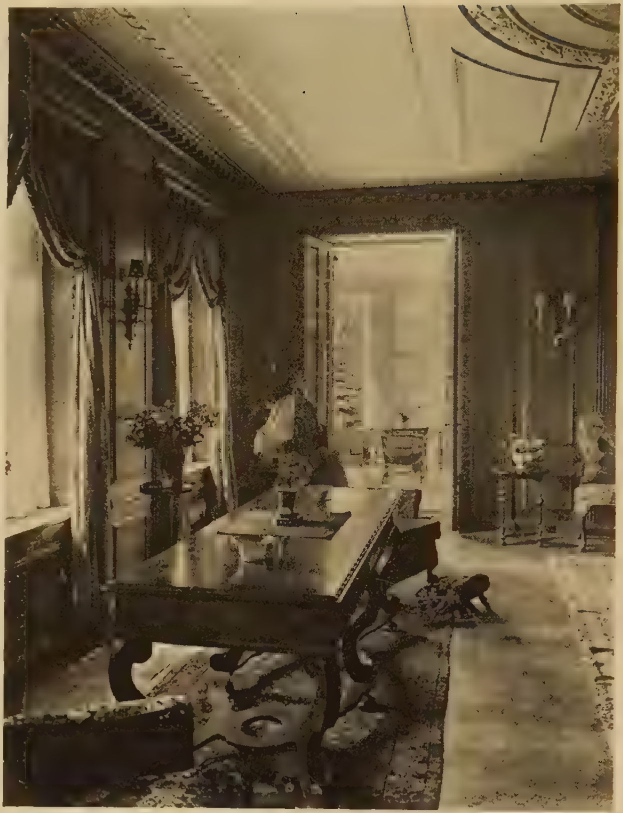
Reception-hall



House of W. H. Aldridge, New Rochelle, N. Y. FREDERICK G. FROST, ARCHITECT

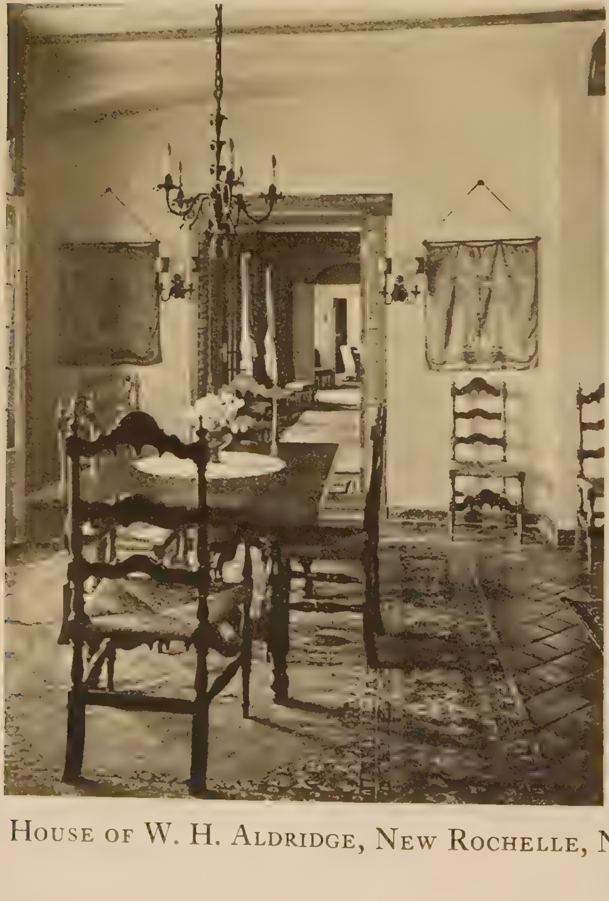


Reception-hall

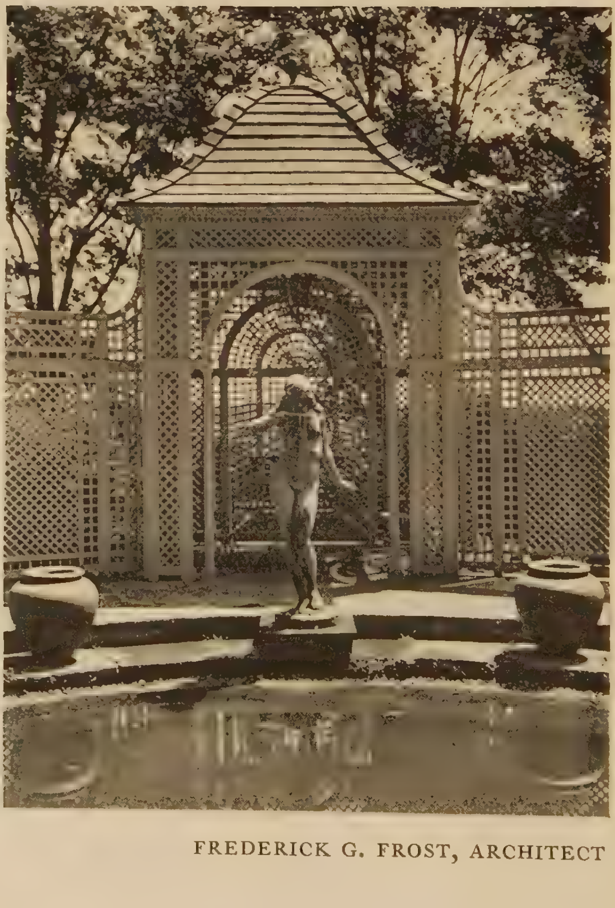


End of living-room

Breakfast-room

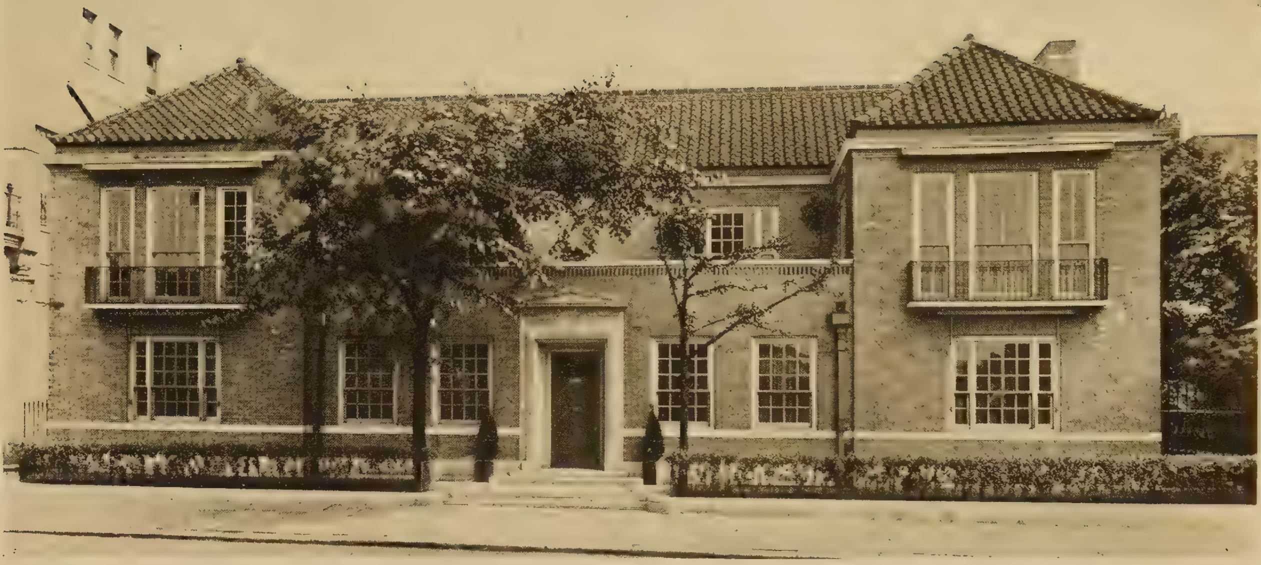


In the garden



HOUSE OF W. H. ALDRIDGE, NEW ROCHELLE, N. Y.

FREDERICK G. FROST, ARCHITECT



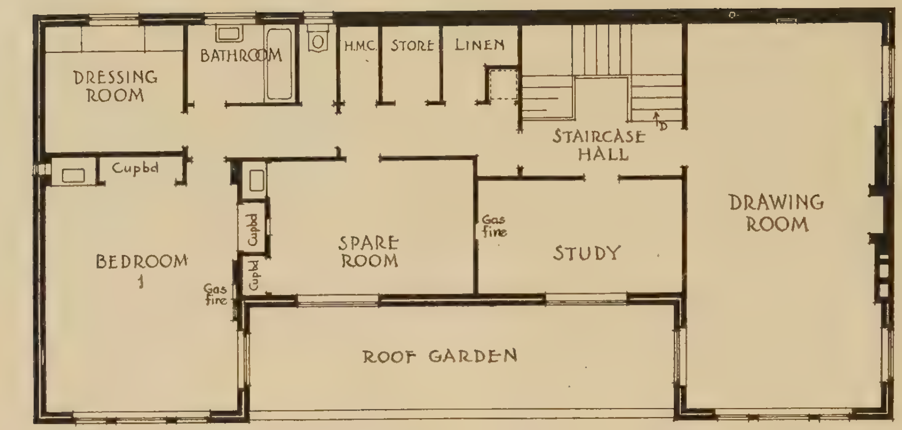
Chester House
Clarendon Place, London, W.
Home of Sir Giles Gilbert Scott, Architect

It will be interesting to the architects of America to see the sort of house that one of England's foremost practitioners has planned for his own home in London.

Sir Giles Gilbert Scott was knighted by King George at the consecration of the first portion of the Liverpool Cathedral four years ago, the building for which he is best known. Last July the London Architectural Medal was awarded to Sir Giles for this, his own town house near Hyde Park. It is interesting, furthermore, to note that the house has received an almost embarrassing amount of publicity, having been hailed by the daily press as "the perfect house." At any rate, it is the smallest and the only domestic building that has ever won the Architectural Medal.

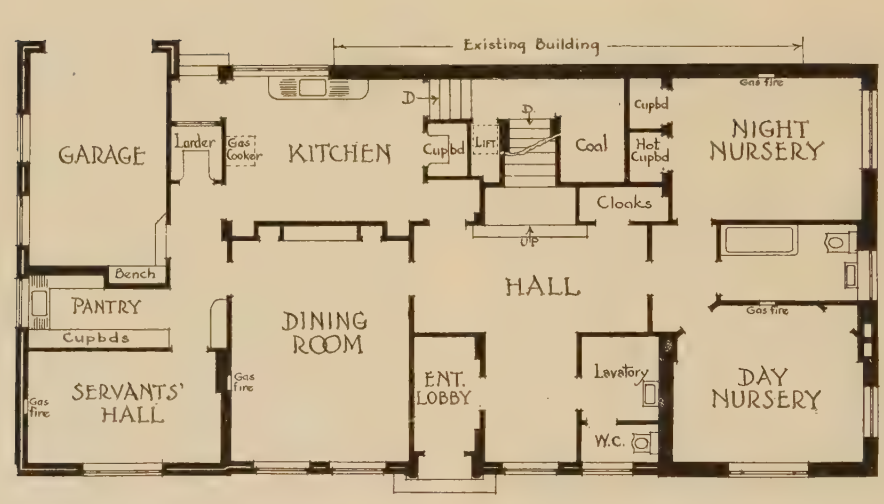
Sir Giles was born in 1880, and is therefore not yet fifty years of age. Already, however, he has received every honor which can come to an architect in his country, save only the presidency of the Royal Institute of British Architects, which, it is said, will be his whenever he feels that he can give the necessary time. He has already been president of the junior body, The Architectural Association, and the American Institute of Architects has recognized his work by electing him an Honorary Corresponding Member. He was elected a member of the Royal Academy at an earlier age than any one since Turner.

Sir Giles, as is well known, comes from an architectural family. His grandfather, Sir Gilbert, designed St. Pancras Station, the Albert Memorial, the Foreign Office, and hundreds of what Professor Reilly in *Building* calls "hard mechanical churches up and down the country. He might be described as the destroyer of cathedrals, just as his grandson, I hope, will be the maker of more than one." It is from Sir Giles's father, however, that he obtains his sympathetic touch, his ability to get fine quality out of his materials, and a genuine interest in detail.



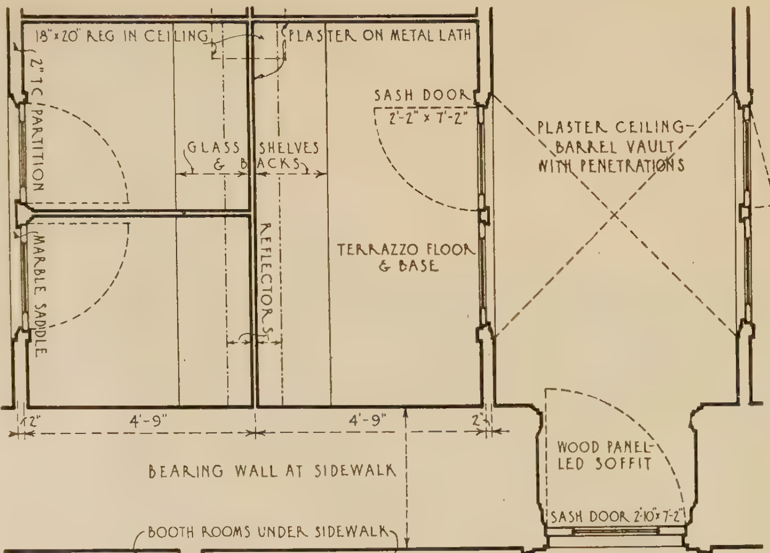
First-Floor Plan

SCALE IN FEET

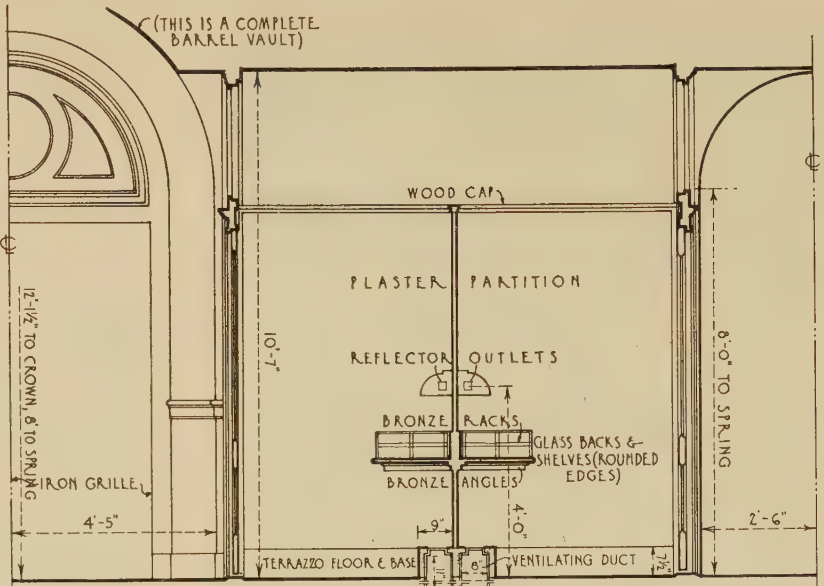


Ground-Floor Plan

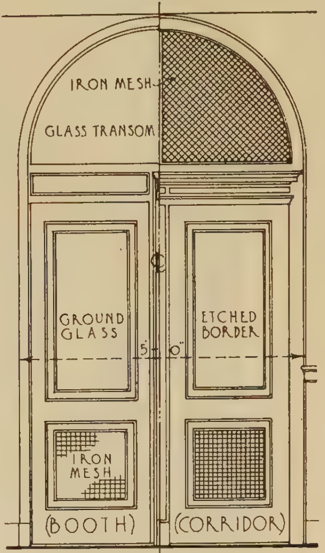
Chester House, Clarendon Place, London, W.
The Home of Sir Giles Gilbert Scott, Architect



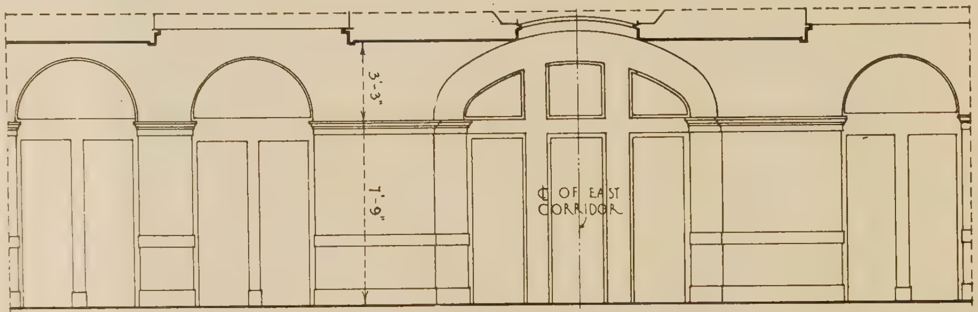
TYPICAL PLAN OF BOOTH ROOMS & CORRIDOR
SCALE : ¼" = 1'-0"



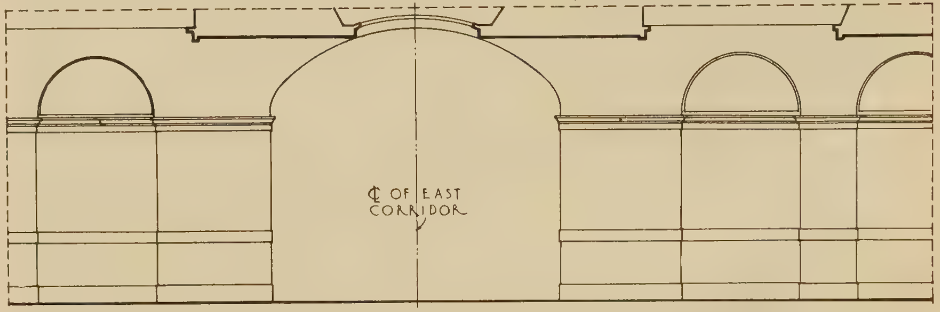
SECTION:- BOOTH ROOMS & CORRIDORS, WIDE & NARROW
(SEE PLAN OF "BROOKLYN TRUST CO." BELOW AT RIGHT)



BOOTH-ROOM DOORS
SCALE : - ¼" = 1'-0"

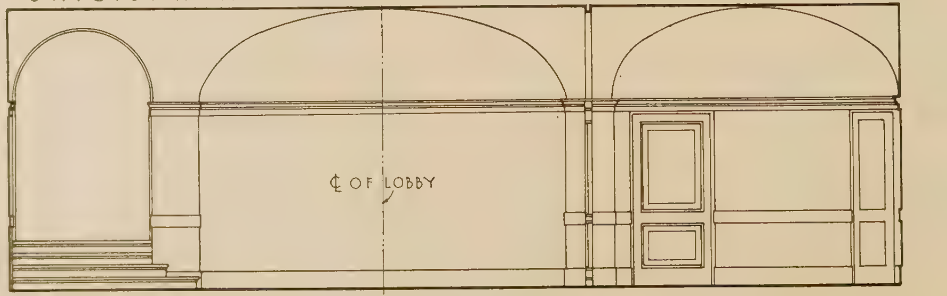


SECTION "A-A"-NORTH ELEVATION OF NORTH CORRIDOR

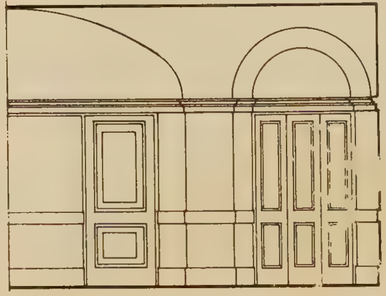


SECTION "B-B" - SOUTH ELEVATION OF NORTH CORRIDOR

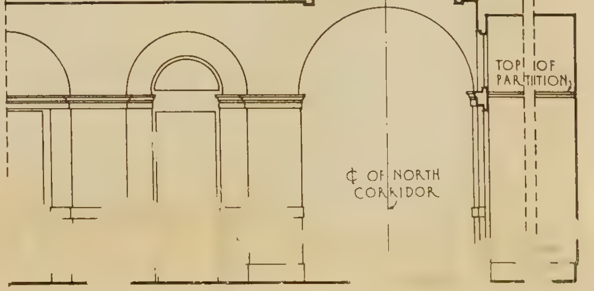
DIAGRAMMATIC SECTIONS OF CORRIDORS & LOBBY (GUARANTY BUILDING-SEE PLAN BELOW) SCALE: ⅛" = 1'-0"



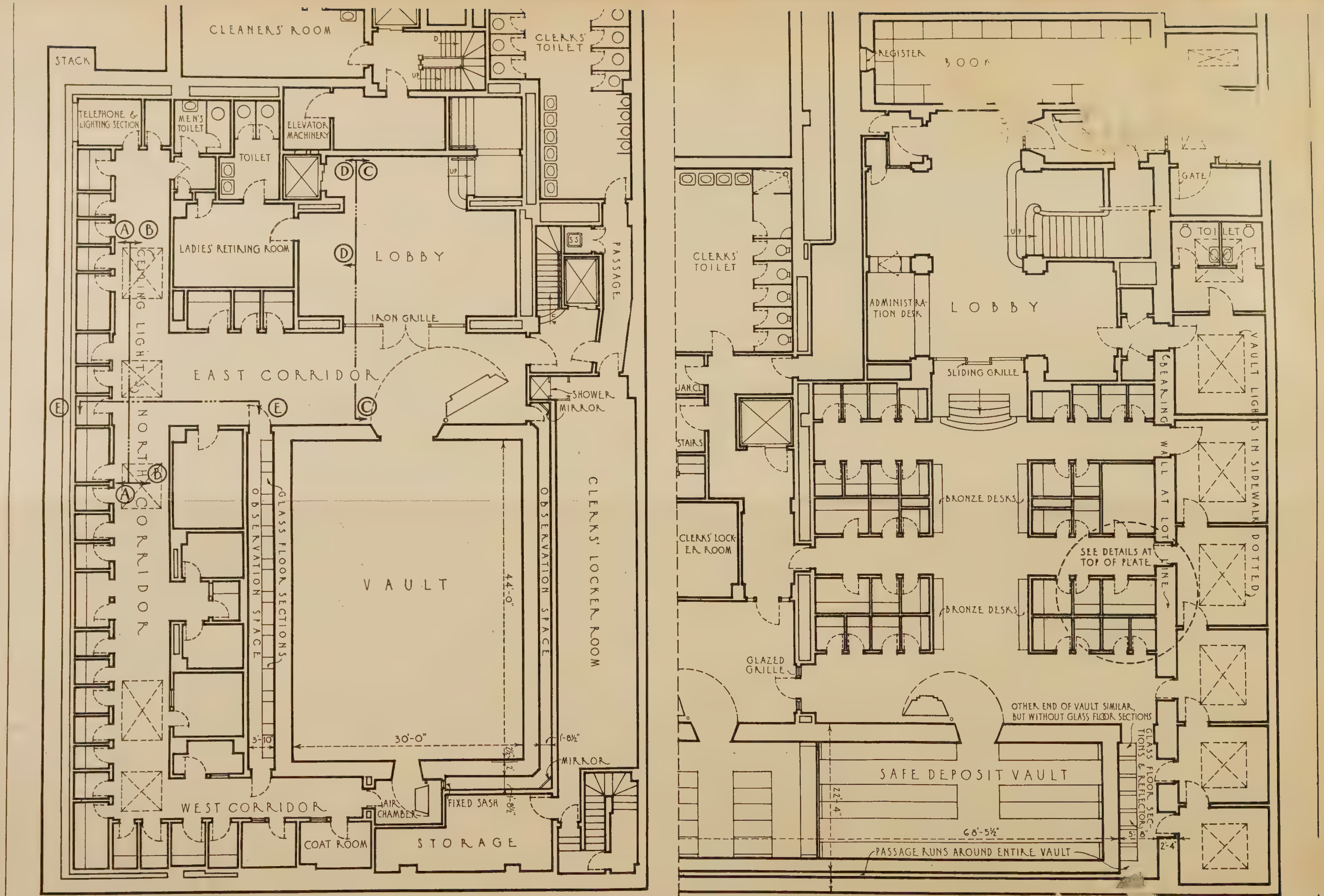
SECTION "C-C" - SOUTH ELEVATION OF LOBBY



SEC. "D-D"-½ NORTH ELEV. OF LOBBY



SECTION "E-E"- WEST ELEVATION OF EAST CORRIDOR



BASEMENT FLOOR PLAN, GUARANTY BUILDING, N.Y.C. SCALE: 1/16" = 1'-0" SAFE DEPOSIT DEPT., BROOKLYN TRUST CO., BROOKLYN.

BOOTH-ROOM DETAILS AND PLANS OF SAFE-DEPOSIT VAULTS

YORK & SAWYER, ARCHITECTS

NOTES

Booth-Room Details and Plans of Safe-Deposit Vaults, Guaranty Building, New York City, and the Brooklyn Trust Co., Brooklyn

YORK & SAWYER, ARCHITECTS

General: In bank planning often the most difficult problems are met in the basement, because of the conflicting requirements of boiler-room and safe-deposit department, the former needing street access for coal and supplies, and therefore advantageous nearness to the front, while the safe-deposit department is also best placed there to afford easy entrance without requiring clients to walk the length of the banking-room above. In both examples shown here the property was on a corner, obviating this difficulty. In general it is considered an important asset to have the main door to the vault on the axis of the stairs, so that clients on entering the lobby are confronted with its impressive appearance. In the plans overleaf there are two schemes for arranging booth-rooms: surrounding (or partly so) the vault with rooms which open off both sides of the long corridors, as in the Guaranty Building, or providing a series of short corridors off which the booth-rooms open, as in the Brooklyn Trust Company. In both cases the corridors are barrel vaults with penetrations, with the vaults springing from a line just above the doors and producing the effect of a substantial crypt. Toilet-rooms should not be overlooked, these preferably opening off a small anteroom. The booth-rooms in greatest demand are the ones for single persons, although a certain number should be provided for two or three persons, and to accommodate committees.

The plans shown give an idea of the essentials and their arrangement: entrance-lobby, protecting grille, vault, corridors with booth-rooms, observation space and passages surrounding the vault, toilet-rooms, etc. It is frequently good practice to build the vault several times larger than the bank officials deem necessary, because the greatest expense is not so much the reinforced concrete wall, but the door. The extra space can be used by the bank as its currency vault (which should be a part of the clients' safe-deposit vault but partitioned off from it), book storage for records, and silver storage. Space in the basement should be allotted for "storage," which at some future time may be devoted to silver or book storage in case the needs for safe-deposit boxes increase.

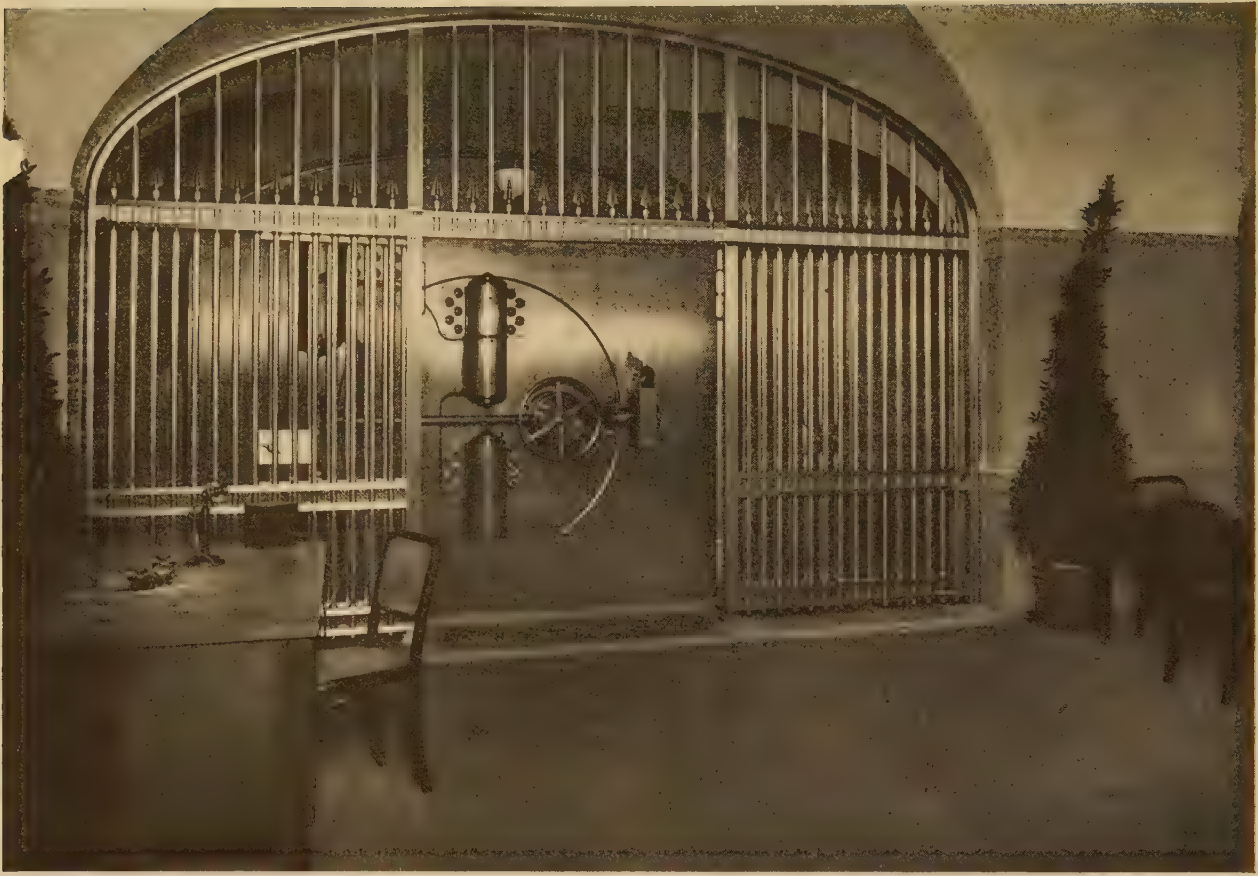
Observation Space: Along one of the sides of the vault it has sometimes been the practice to install glass floor sections with reflectors which revealed the under side of the vault floor. While this has not been incorporated in many recent vaults, its value as interesting prospective clients by illustrating how even the floor of the vault is under the watchman's observation cannot be denied. At the corners where one passage meets another at right angles, it is usual to place mirrors in order that the watchman can observe the entire perimeter of the vault from one point.

Ventilation: Not only all booth-rooms and committee-rooms must be provided with forced ventilation, but particularly the main vault, at one end of which is usually provided an emergency door and an air chamber. The system will require an engineer to lay it out, but if the architect will allow space for an air chamber, as in the plan of the Guaranty Building, it will facilitate ventilation details later.

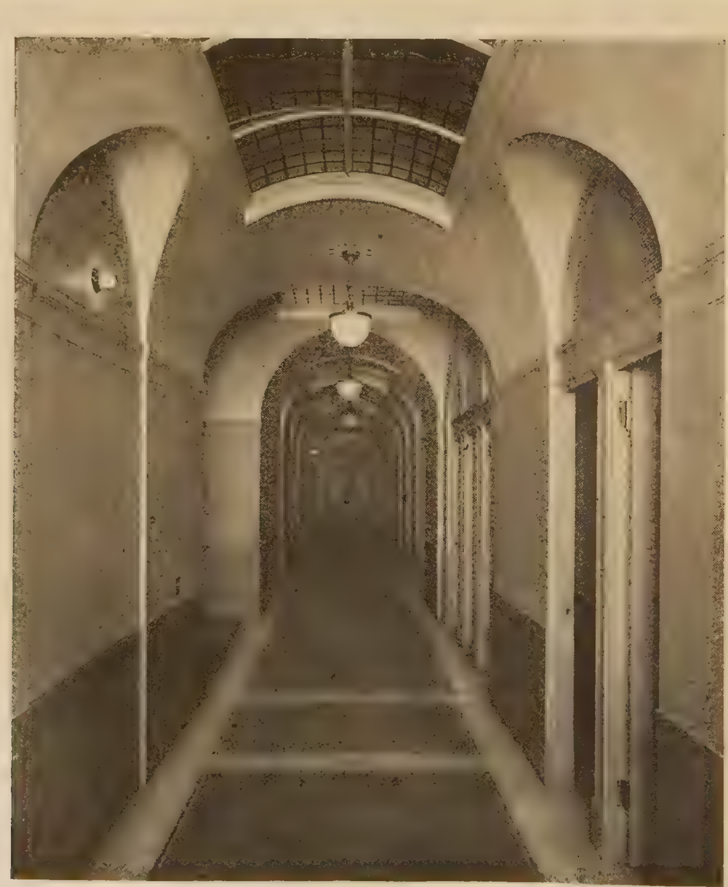
Vault Wall: Opinion as to the best type of wall for a safe-deposit vault is constantly undergoing modification as regards the manner of reinforcing, but the generally accepted basis is a concrete wall two feet thick, reinforced, and lined in a special manner with electrical protection. Floor and ceiling construction are also matters for an expert to determine.

Lobby: This should be so planned that an attendant can control the vault supervision as well as confer with clients, and it should be large enough so that the card index (with signatures for identification) and other administration details can be provided for without being cramped.

Position of Vault: The safe-deposit department is sometimes an independent organization from that of the bank, or a branch of it, in which case the first floor will have to be so planned that access to the safe-deposit vault can be both from the lobby of the building and from the banking-room, so that if the banking-room is closed but the safe department open clients can still gain entrance. Usually on a lot hemmed in at the sides by party walls it works out so that the vault is either at the front or the rear.



Vault door as seen from the lobby, Guaranty Building (now called the Postal Life Building), New York; York & Sawyer, architects. The plan and details are shown overleaf



North corridor in the safe-deposit department, of which details appear overleaf

EDITORIAL COMMEN

❖ Vol. LX, No. 1 ARCHITECTURE July, 1929

A NEW RECORD AND A NEW ERA

THE breaking of previous records in volume of construction has come to be a story worn by much repetition. The constant increase in yearly totals since 1921 has brought, each year, the conviction among many excellent judges that the peak had at last been reached and that a set-back was inevitable. Meanwhile this consistent topping of previous totals brought the latest figures to a level just about twice as high as that recorded for the year 1914.

The year 1928 started out in a manner that lent considerable weight to the feeling that the top had been reached and that the curve must turn downward. January showed a loss over the corresponding month of 1927. February, March, and April showed no signs that any new records were to be set. Then June rounded up a total that exceeded all previous figures for a single month. July dropped back slightly but August jumped ahead again. Then came a sensational spurt, the result of orders and shipments in the first part of the year that were now beginning to be reflected in construction figures. From early fall until the end of the year the rush of work swamped all previous totals, with the final result that new records for individual months were set eight times during the year. The presidential year left a record which stands at the moment as the greatest volume of building ever accomplished by a nation during any single year in the history of mankind.

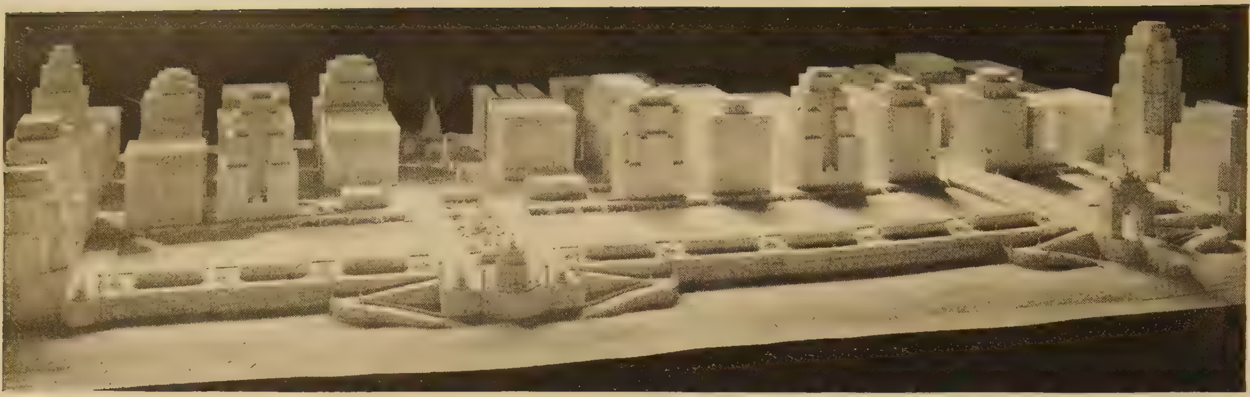
We spent for construction of all types the staggering sum of eight billions of dollars. Of this amount, D. A. Garber, general manager of the Associated General Contractors of America, estimates that general building took $5,500,000,000; engineering and construction, including public works, $1,000,000,000; highway construction, $1,000,000,000; and railway construction $500,000,000.

An outstanding fact in an analysis of the figures is the success of the carefully waged campaign against the traditional damper of seasonal declines. As a nation of builders we are coming nearer and nearer to the conviction that we can keep on building through the winter months.

Unquestionably greater than any other factor in our building activities has been the constantly rising standard of American life. Wh perhaps, is but to say that we build because are prosperous; or, that we are prosperous because we are building. We might even sum it up in the old platitude that "nothing succeeds like success." The fact is, however, that we have begun to grasp an entirely new idea in human relationships, and that is that the consumer is not, as we used to think, a portion of the public parked somewhere by itself, with nothing to do but to buy and consume. The consumer is the producer, when, as, and if the said producer is well paid for his work and has enough leisure from his working hours to enjoy life and what goes with it in this day and generation. There are those who fear the five-day week to-day just as there were those who feared the eight-hour day, yet both are part of our inevitable march onward with the tide of increasing production coupled with increasing consumption.

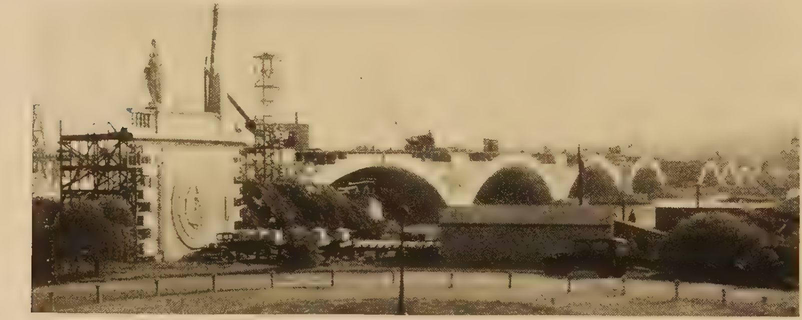
A TAX ON ART

THE proposal to tax the incoming works of foreign painters so as to enable our own artists to live in the luxury to which they have become accustomed is an absurdity so gross as to be distasteful even to comment upon. A protective tariff has done great things for this country in enabling us to develop a high standard of living behind a wall that kept out the products of cheap labor. In the case of a steel knife or a piece of optical glass, a price-equalization device of this kind is a governing factor. Does any one believe that paintings are bought on a price basis? Can any one conceive of making the American buyer of paintings take what he does not like merely because it is a few dollars cheaper than that which he prefers? And, aside from these considerations, would we as a people knowingly make it any more difficult for us to see and possess what is good in the art of other countries? As Mr. Duncan Phillips said before the Ways and Means Committee: ". . . as a measure of repression against cultural growth, it is worthy of the Dark Ages at their darkest moment or of the interior of China and its dread of the 'Foreign Devils.'" The protection of manufacturing is one thing; the repression of art is another.

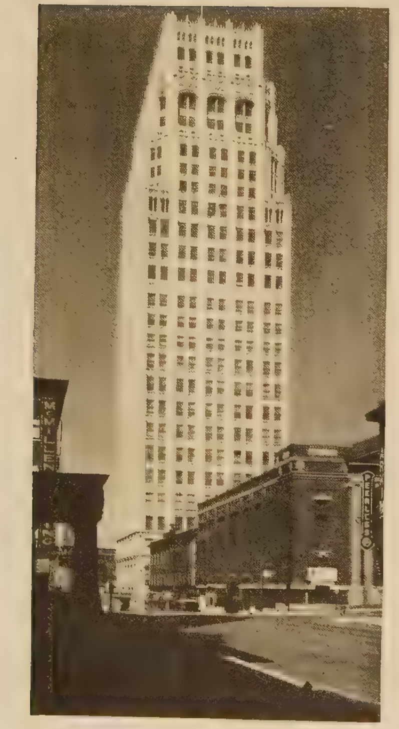


Model of the proposed Central Riverfront Development, St. Louis, Mo. Designed by the City Plan Commission: E. J. Russell, chairman; William D. Crowell, architect consultant; Harold Bartholomew, engineer

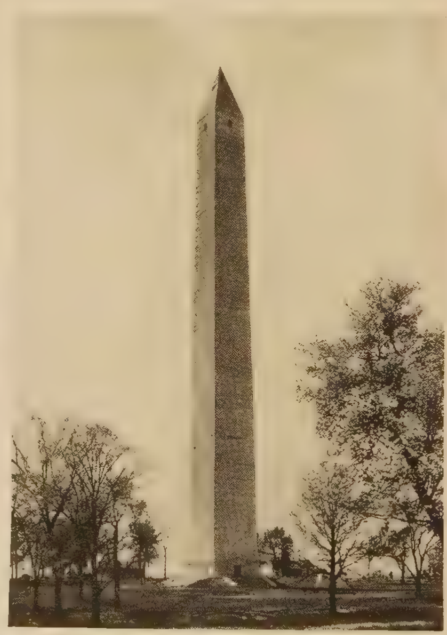
Architectural News in Photographs



The present status of the Arlington Memorial Bridge across the Potomac at Washington. In the foreground is a full-size section in plaster. McKim, Mead & White, architects

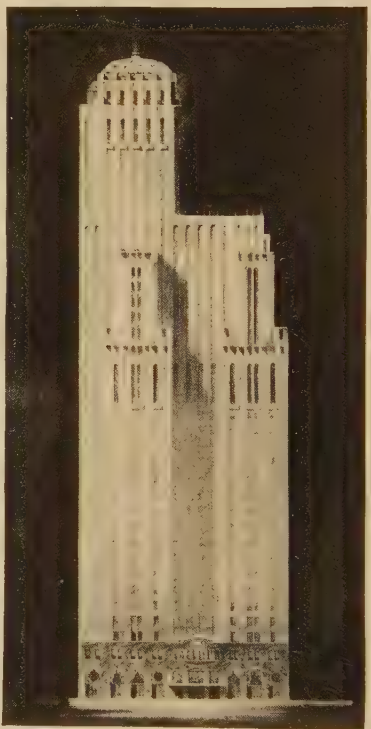


The Telephone Building, Kansas City, doubled in height. Hoit, Price & Barnes, architects

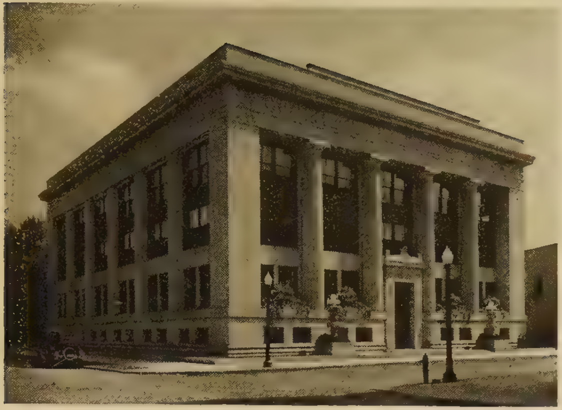


© Caufield & Shook, Louisville

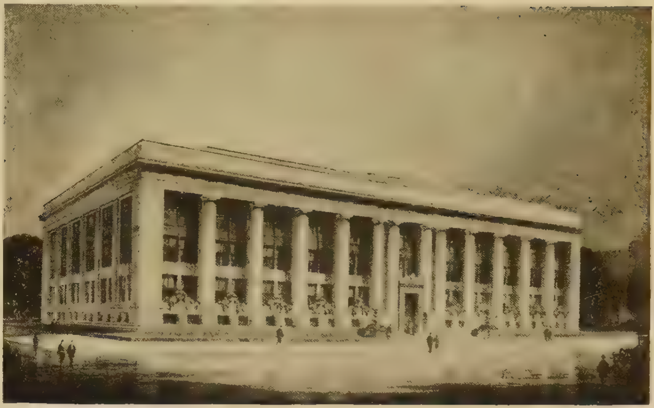
The Jefferson Davis Memorial, an obelisk 350 feet high, at Fairview, Ky.



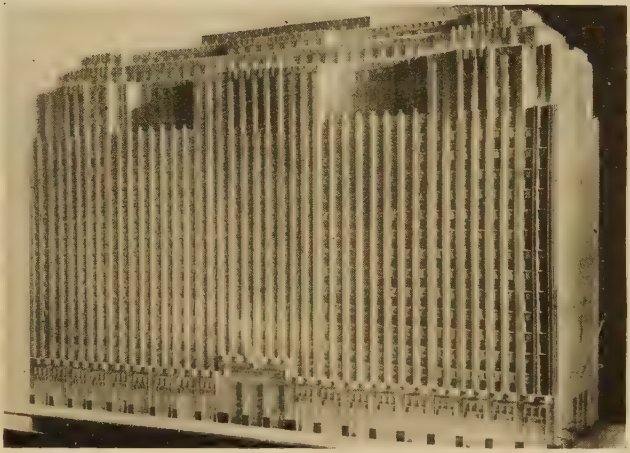
The proposed Barbizon-Plaza, for artists, New York City. Frank Grad, architect



Above, the original building of the Hardware Mutual Insurance Company at Stevens Point, Wis.

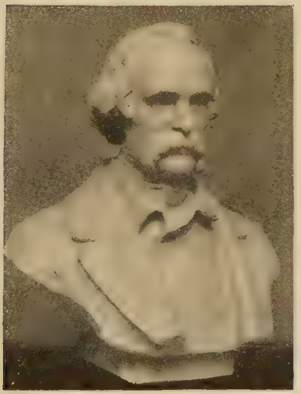


The enlarged Hardware Mutual Insurance Building, Stevens Point, Wis. Childs & Smith, architects

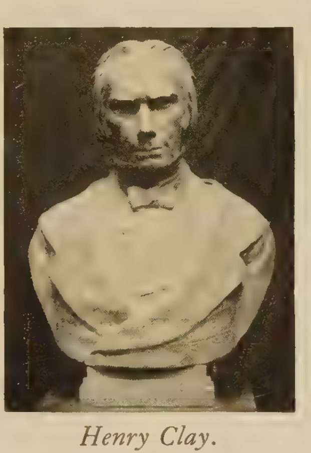


The architects' model of the new 22-story building to be erected by the Pennsylvania Railroad on the new Pennsylvania Boulevard, Philadelphia. Graham, Anderson, Probst & White, architects

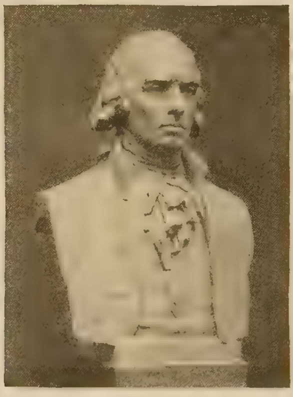
NEW PORTRAIT BUSTS IN THE HALL OF FAME



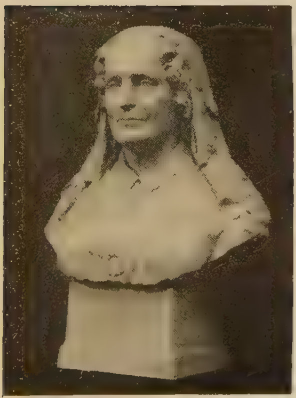
Nathaniel Hawthorne. Daniel Chester French, Sculptor



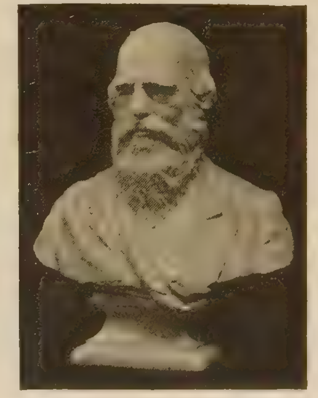
Henry Clay. Robert Aitken, N. A., Sculptor



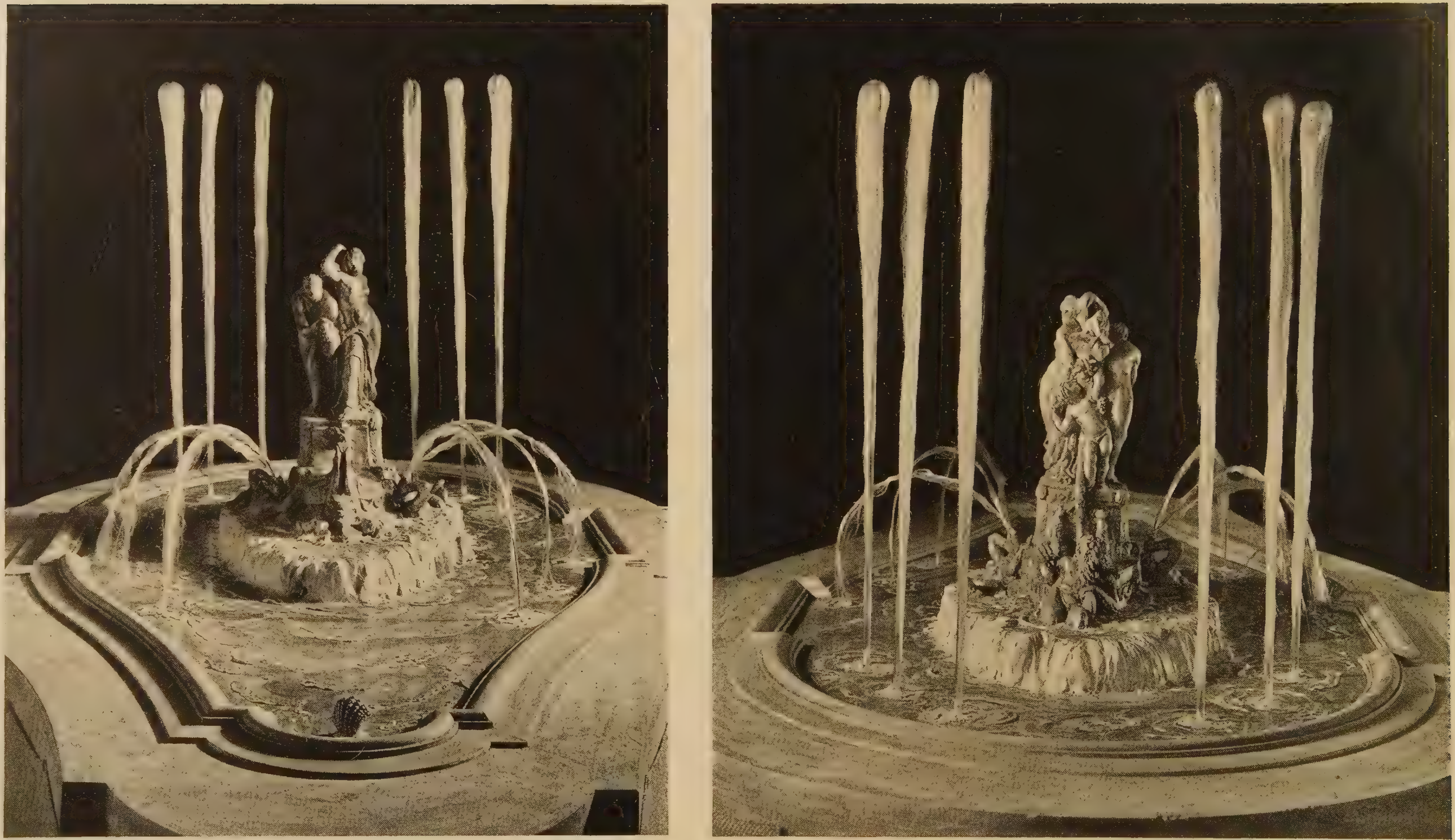
James Madison. Charles Keck, Sculptor



Emma Willard. Frances Grimes, Sculptor



William Cullen Bryant. Herbert Adams, Sculptor

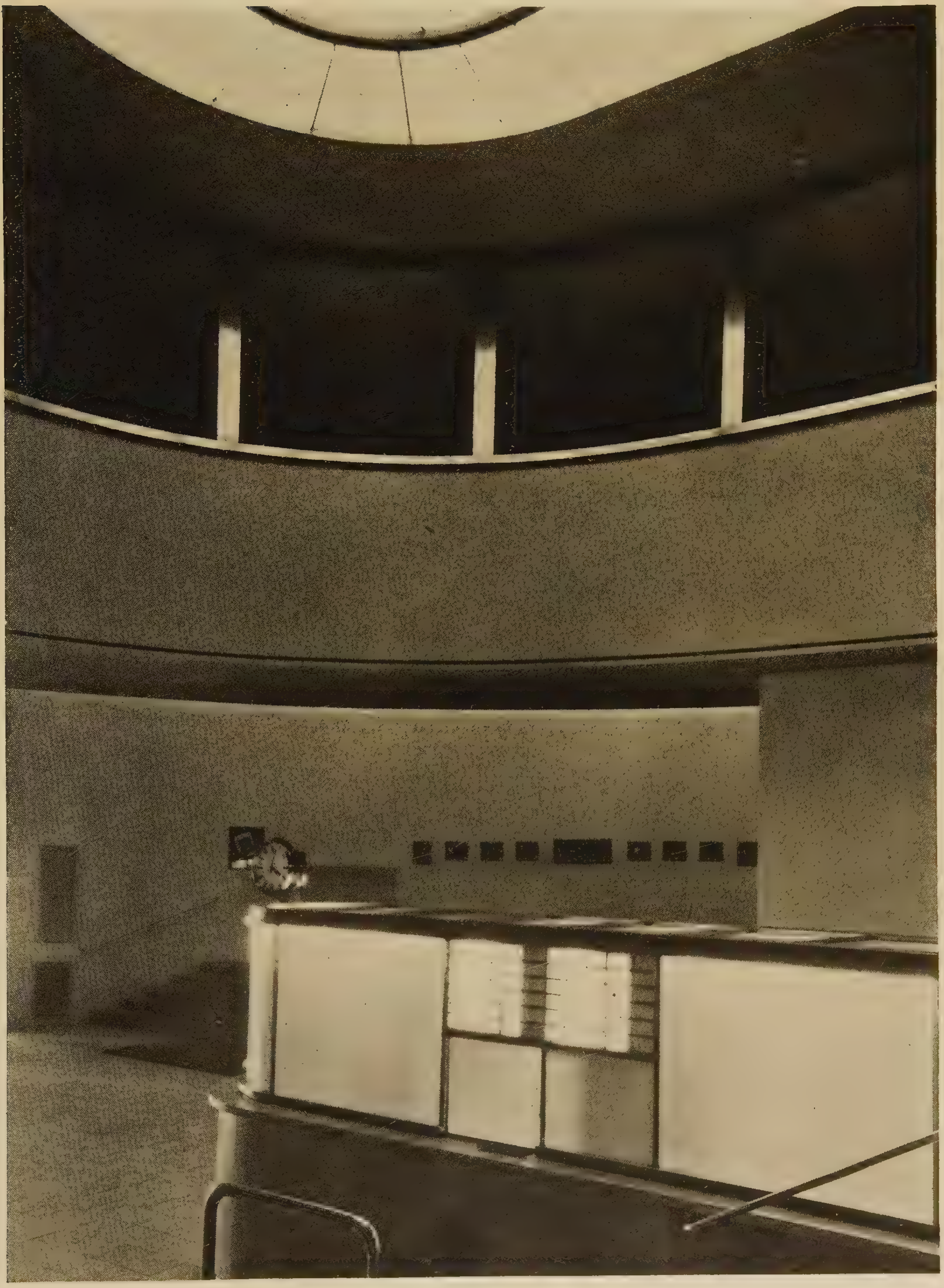


WINNING DESIGN FOR THE BAILEY MEMORIAL FOUNTAIN, BROOKLYN, N. Y.
EGERTON SWARTWOUT, ARCHITECT; EUGENE F. SAVAGE, SCULPTOR

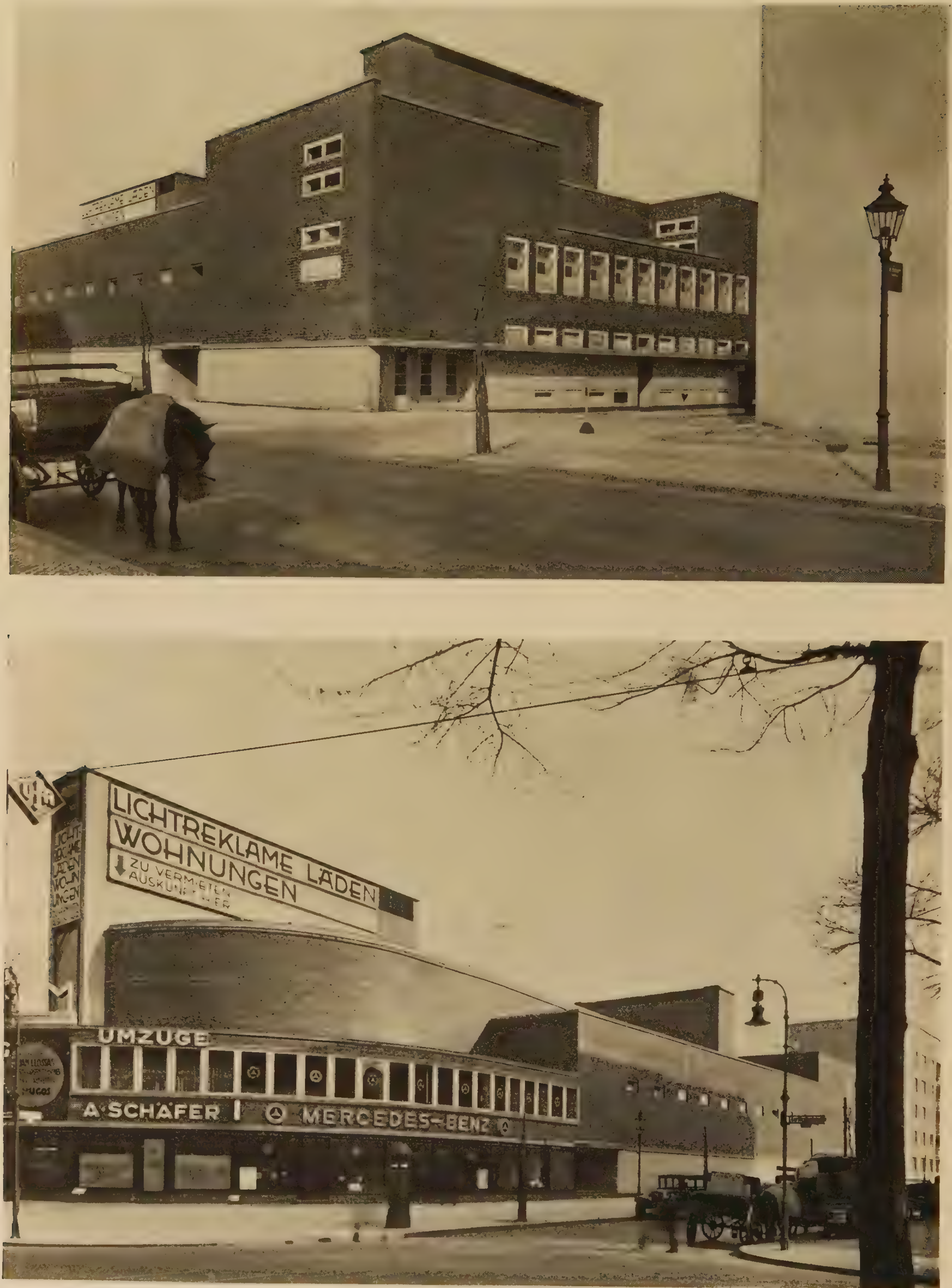
The designs of the various competitors were represented by plot plans on paper and by models. Spun glass has been used in the winning model to simulate the fountain jets

A Pictorial Review of Modern Architecture in Europe

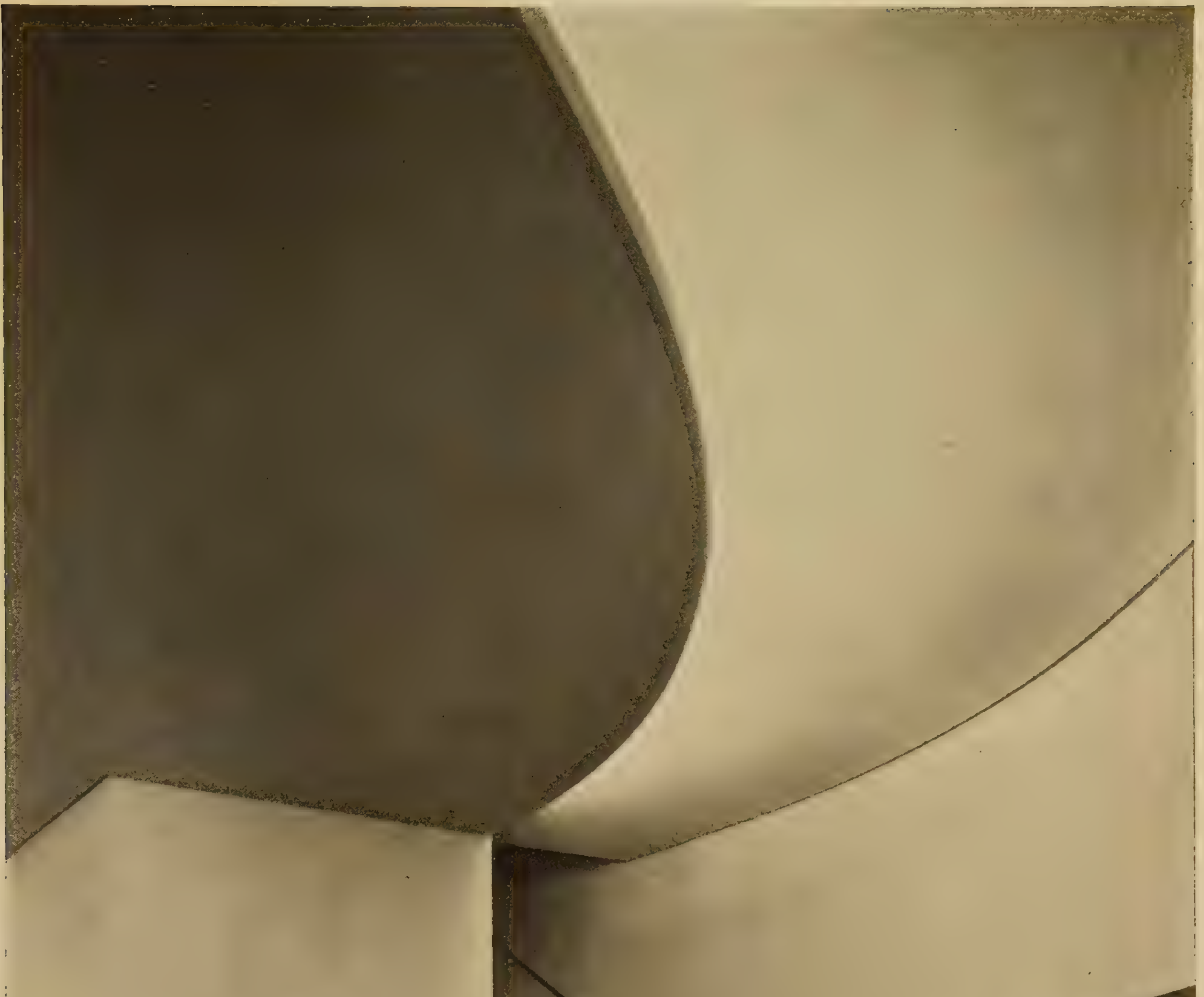
By F. R. YERBURY, Hon. A. R. I. B. A.



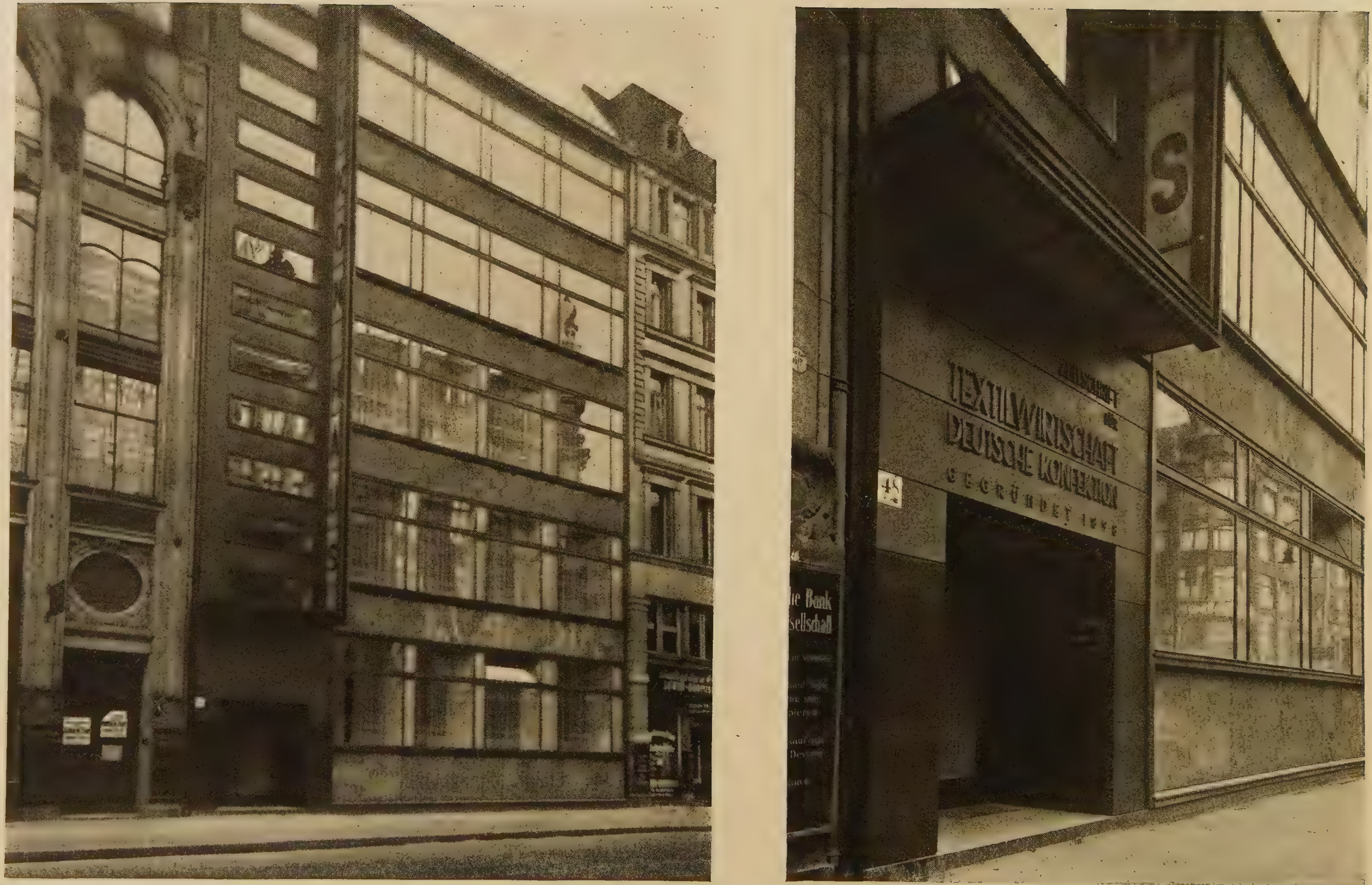
Universum Cinema, Berlin *Erich Mendelsohn, Architect*



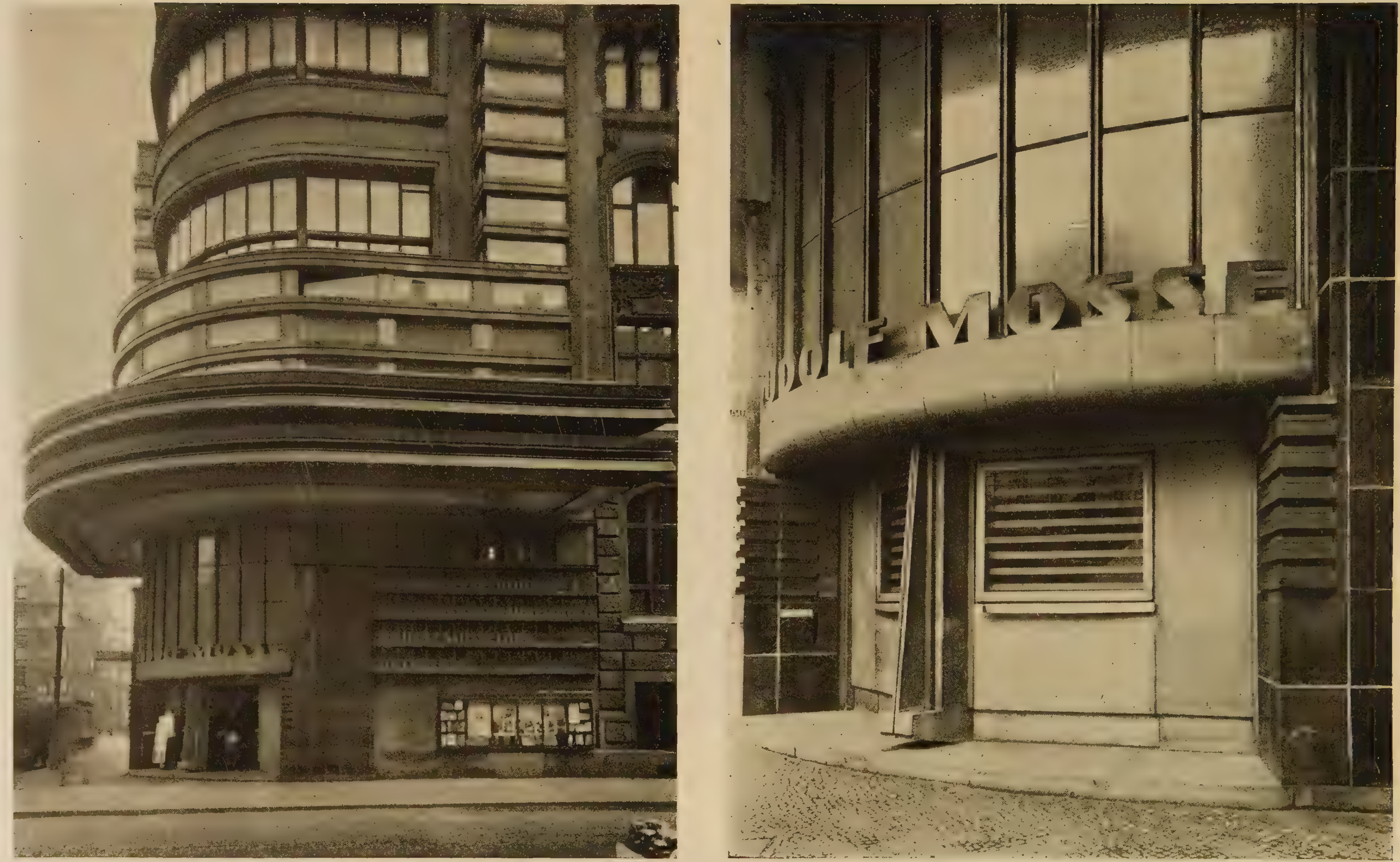
Universum Cinema, Berlin *Erich Mendelsohn, Architect*



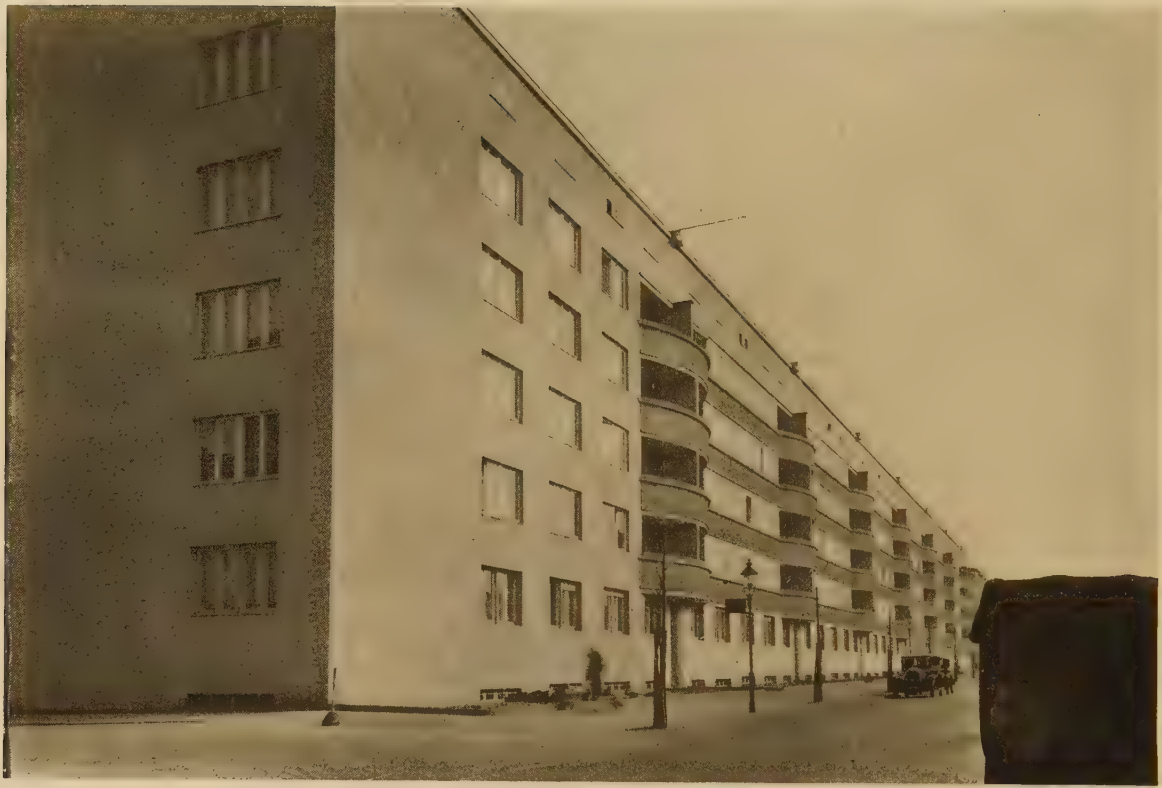
Universum Cinema, Berlin *Erich Mendelsohn, Architect*

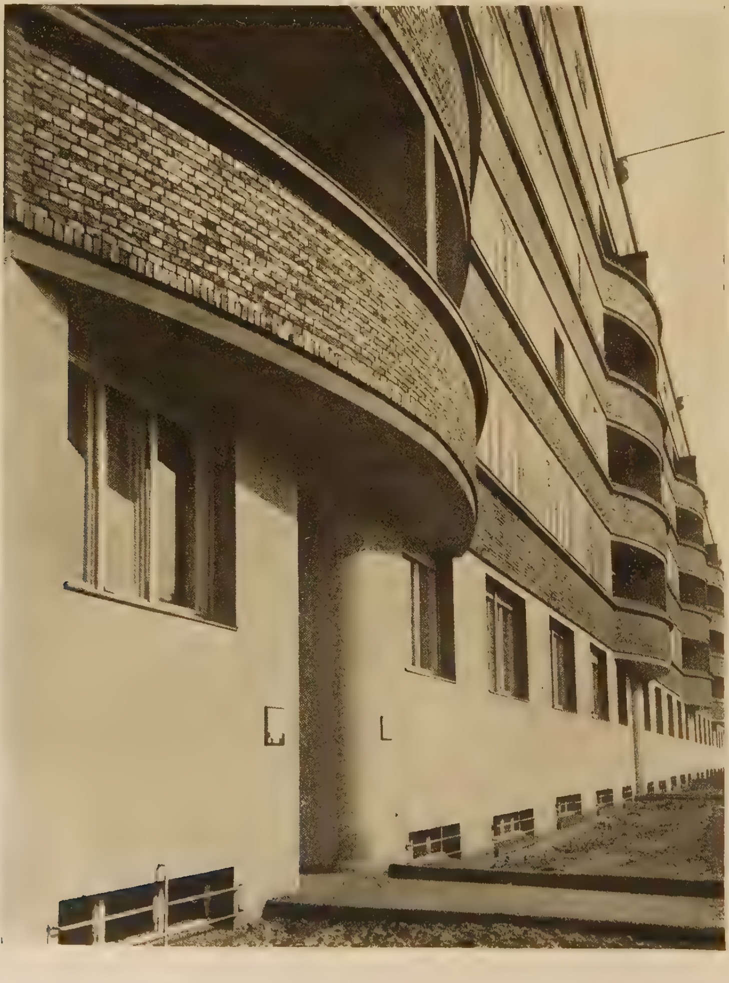


Office-building, Berlin; Erich Mendelsohn, Architect



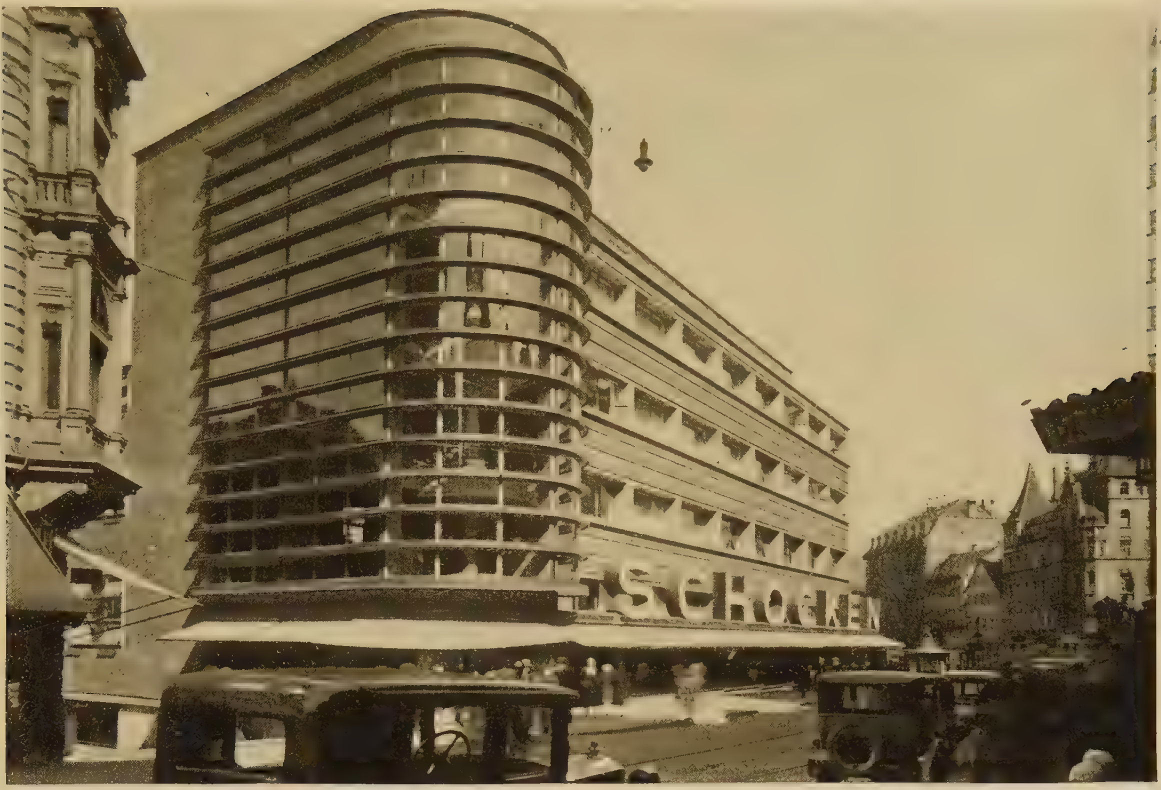
Additions to building of the Berliner Tageblat, Berlin; Erich Mendelsohn, Architect

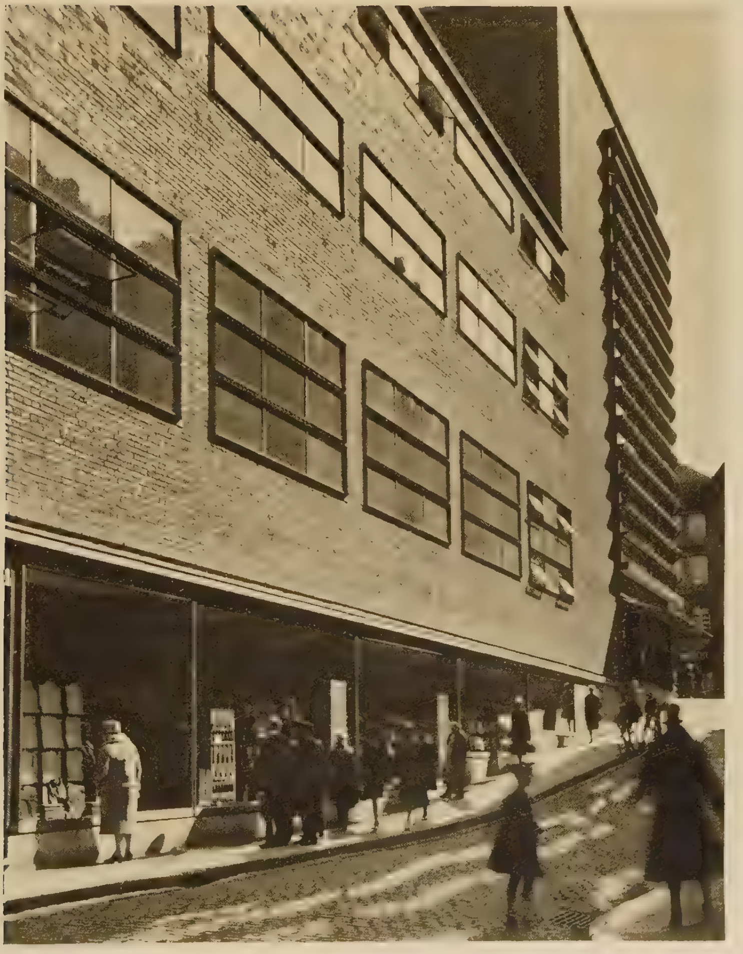




Apartment-house,
Berlin

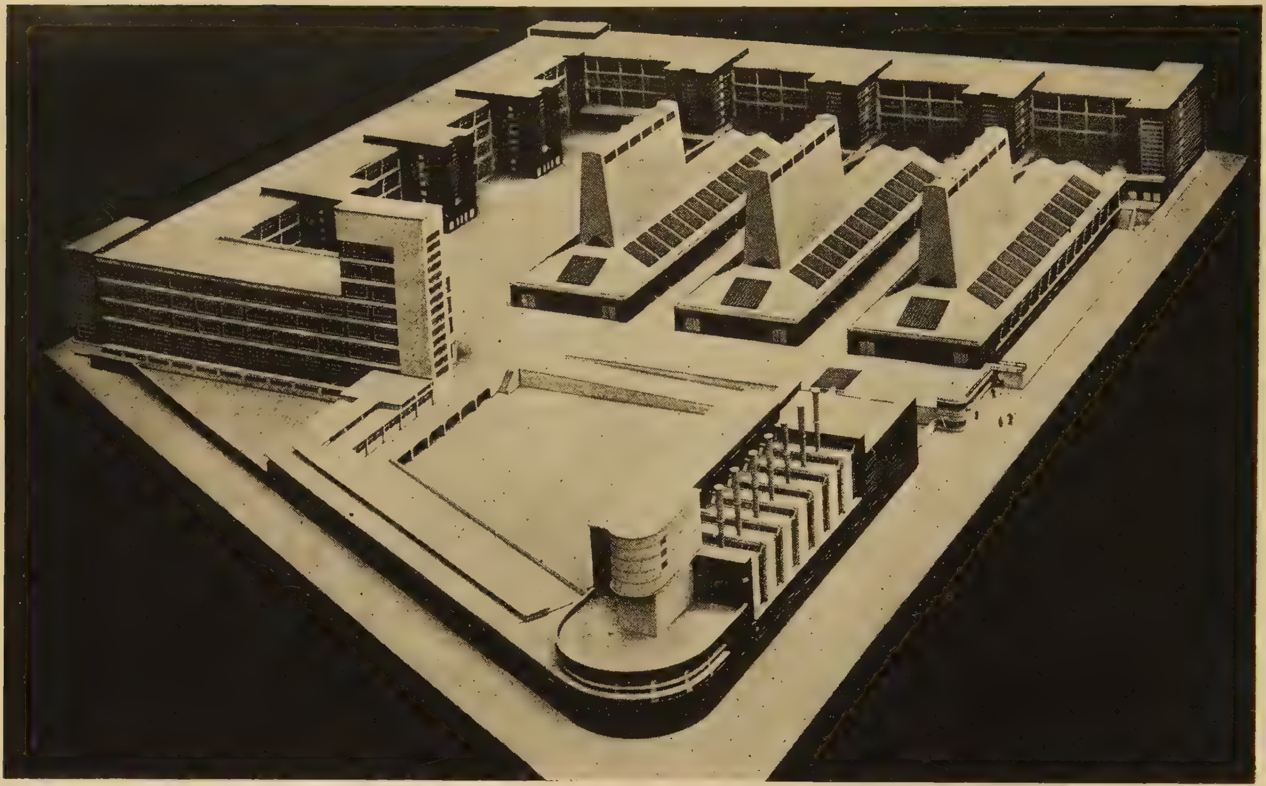
Erich Mendelsohn,
Architect



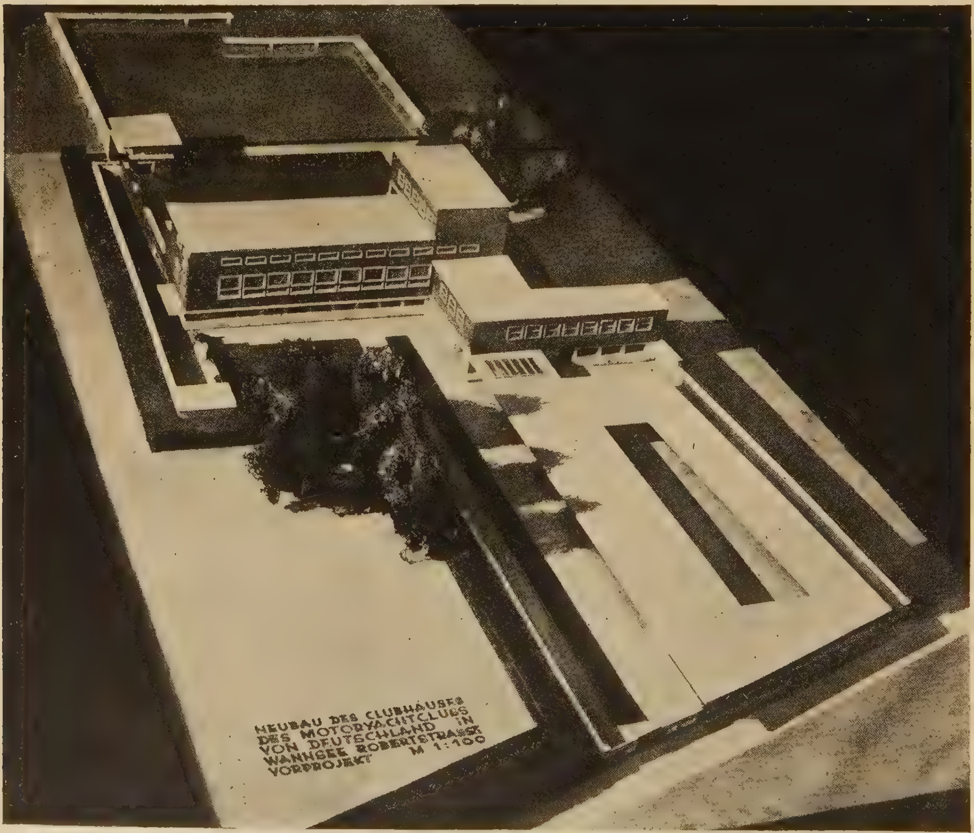


Schocken Stores, Stuttgart. Erich Mendelsohn, Architect

The glass tower contains a spiral stair-case of concrete

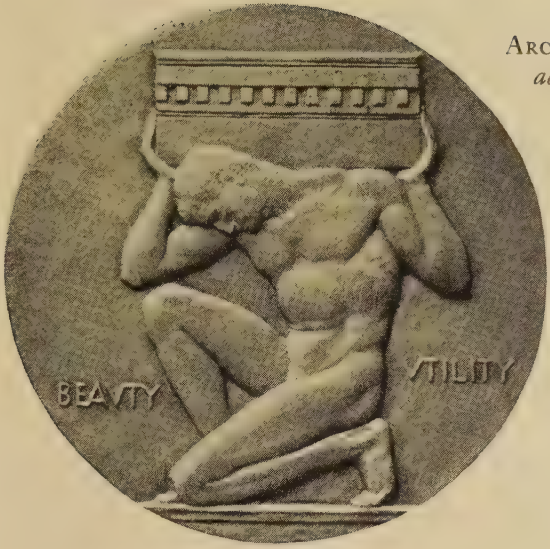


Model, Factory of the Leningrad Textile Trust, Leningrad; Erich Mendelsohn, Architect

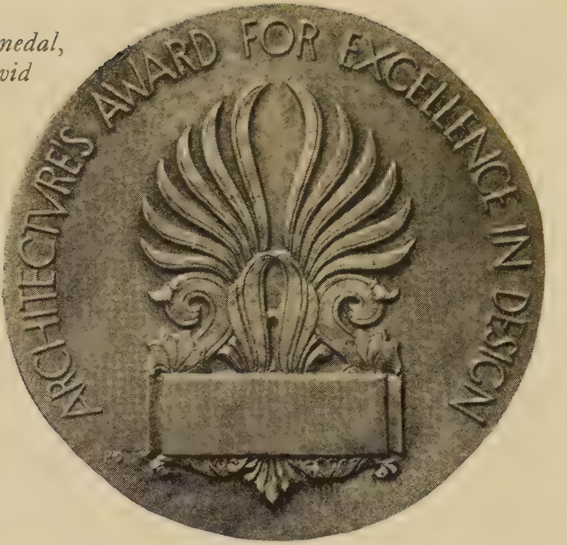


Shown at the Contempora Exhibition of Art and Industry, Art Center, New York City

Model, Motor-Yacht Club of Germany, Wannsee; Erich Mendelsohn, Architect



Architecture's *medal, actual size. David K. Rubins, Sculptor*


ARCHITECTVRE'S AWARD FOR EXCELLENCE IN DESIGN

ARCHITECTURE'S
Medal Awards—Second Series

It is with great pleasure that Architecture awards for the second time its medals for excellence in design. In the first series of competitions, which were held monthly during the year March 1, 1927–March 1, 1928, the three medals were awarded to the three contestants rated highest among the sixty who won the monthly prizes. In the second series of competitions there were but four competitions in the year and twenty winners of prizes.

The task of the Jury of Award this year, therefore, which consisted of Messrs. Raymond M. Hood, Ralph T. Walker, and the Editor of Architecture, was somewhat easier than last year's task. The drawings represented four subjects rather than twelve, with a corresponding decrease in the difficulties of choosing the best among designs for widely varying subjects.

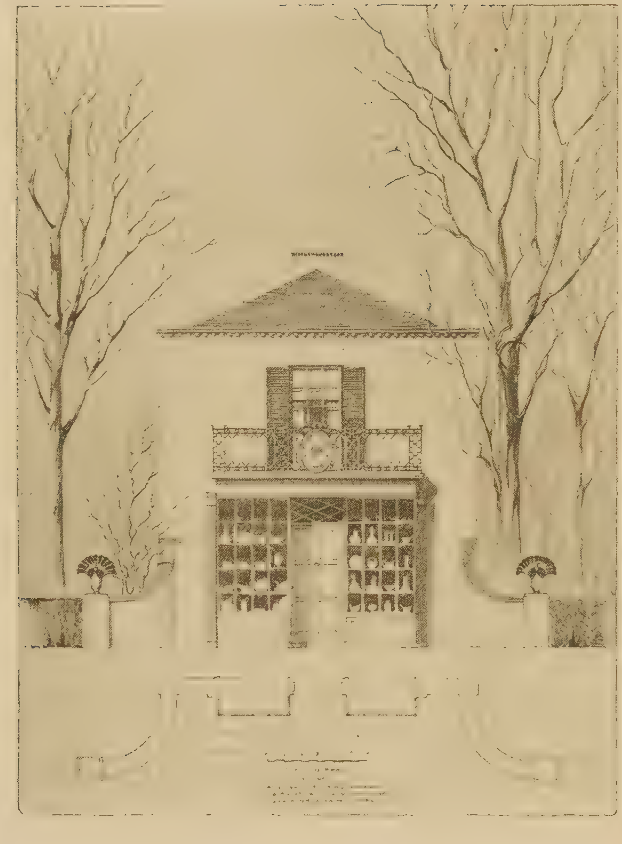
The jury has unanimously agreed upon the awards as indicated below.

Architecture takes this opportunity of thanking the many contestants for their interest in the problems set and Messrs. Hood and Walker for their conscientious labors in the jury's deliberations.

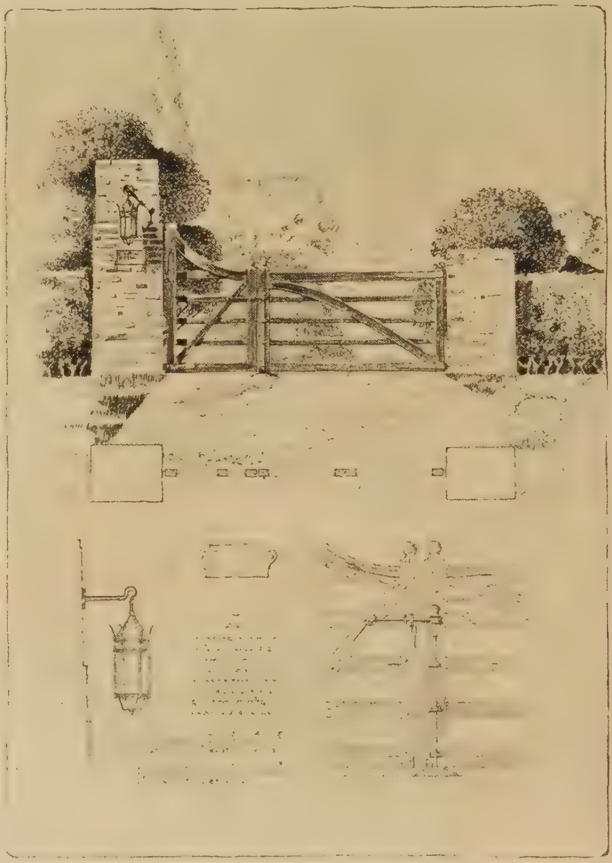
It is regretted that we cannot include here a photograph of Architecture's *Gold Medallist, who is Angelo Zava, Hartford, Conn.*

Alexis V. Lapteff, Ann Arbor, Mich. Awarded Architecture's *Silver Medal*

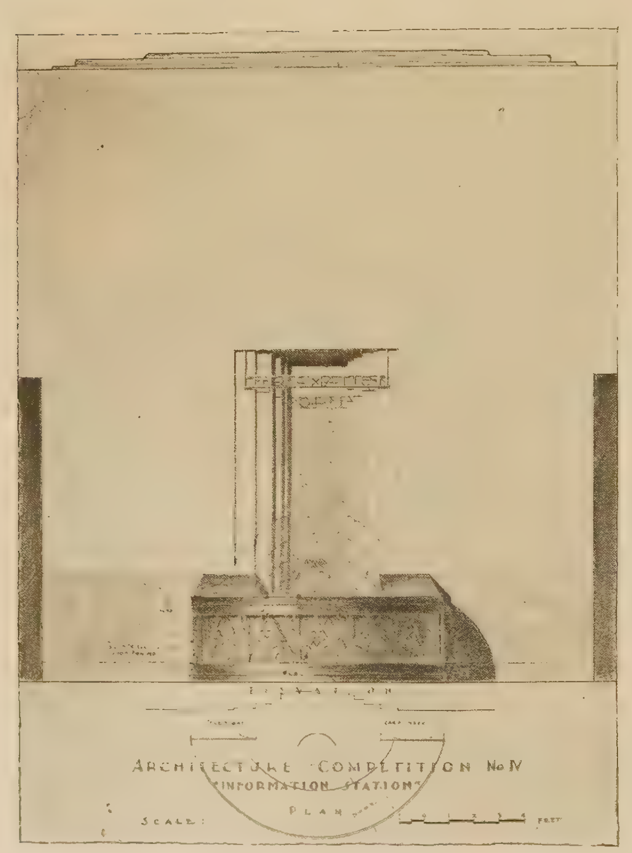
T. R. Stephens, Morgantown, W. Va. Awarded Architecture's *Bronze Medal*



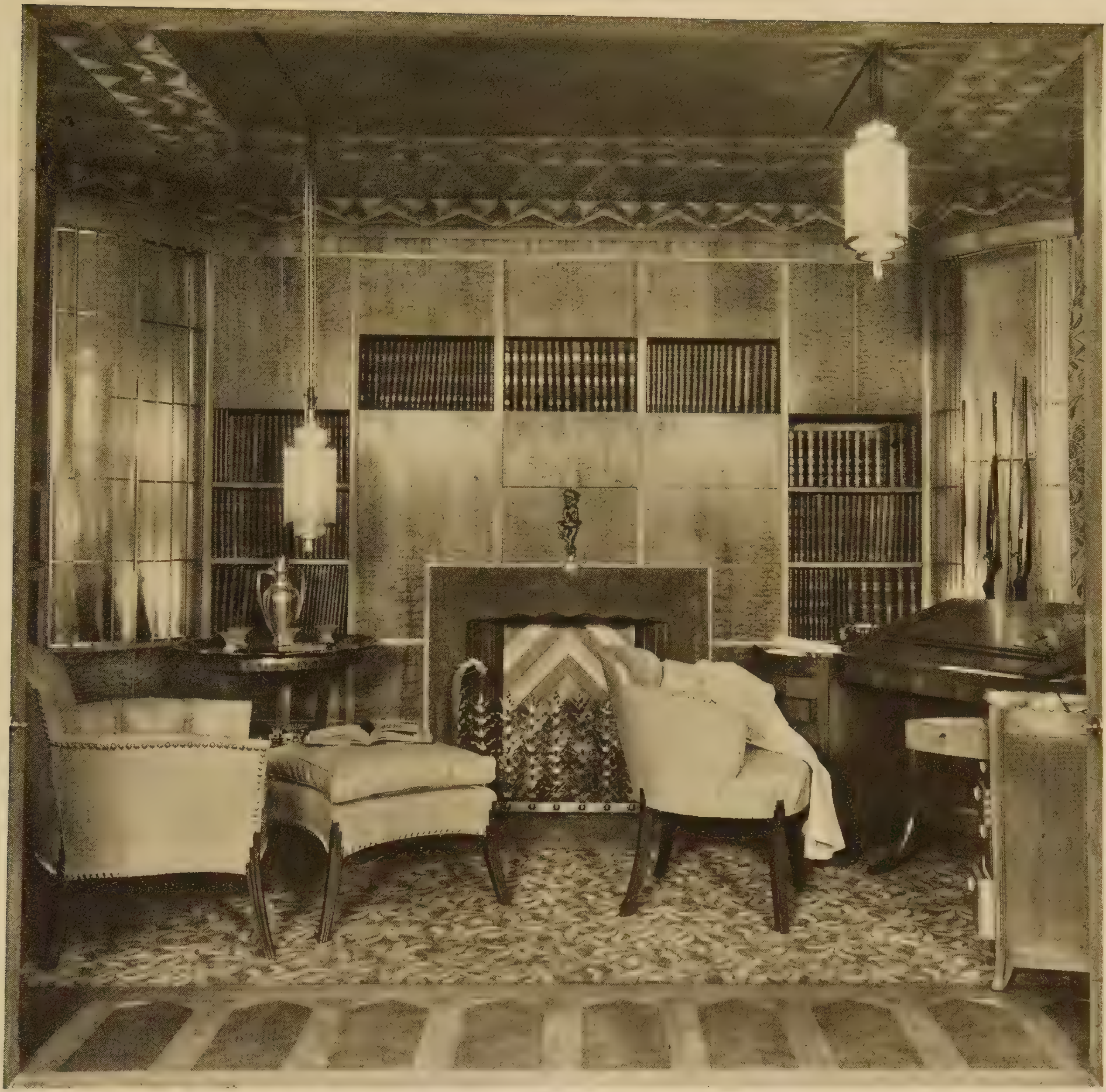
At left, the design for which Angelo Zava was awarded Architecture's *Gold Medal—the façade of a village gift shop. Mr. Zava was born in Venice, 1899, came to this country at an early age and studied at Pratt Institute, Brooklyn. He has worked in the offices of Warren & Wetmore, H. T. Lindeberg, Pierpont Davis, Dwight James Baum, McKim, Mead & White, and is now with Smith & Bassette, Hartford*



An entrance gateway to a country estate was the problem in which the above design was awarded First Prize, and its author, T. R. Stephens, is now awarded Architecture's *Bronze Medal. Mr. Stephens found his early architectural training in Southern offices, and was with Carl Reger, Morgantown, when he won the first competition of this Second Series. He is now completing the architectural course at the Carnegie Institute of Technology, Pittsburgh*



Alexis V. Lapteff won the fourth competition with this design for an office-building information booth, and is now awarded Architecture's *Silver Medal. He began his architectural training in Russia, acquiring his early experience in offices of Russian, Hungarian, Spanish, and American architects. He is now a senior at the University of Michigan School of Architecture*

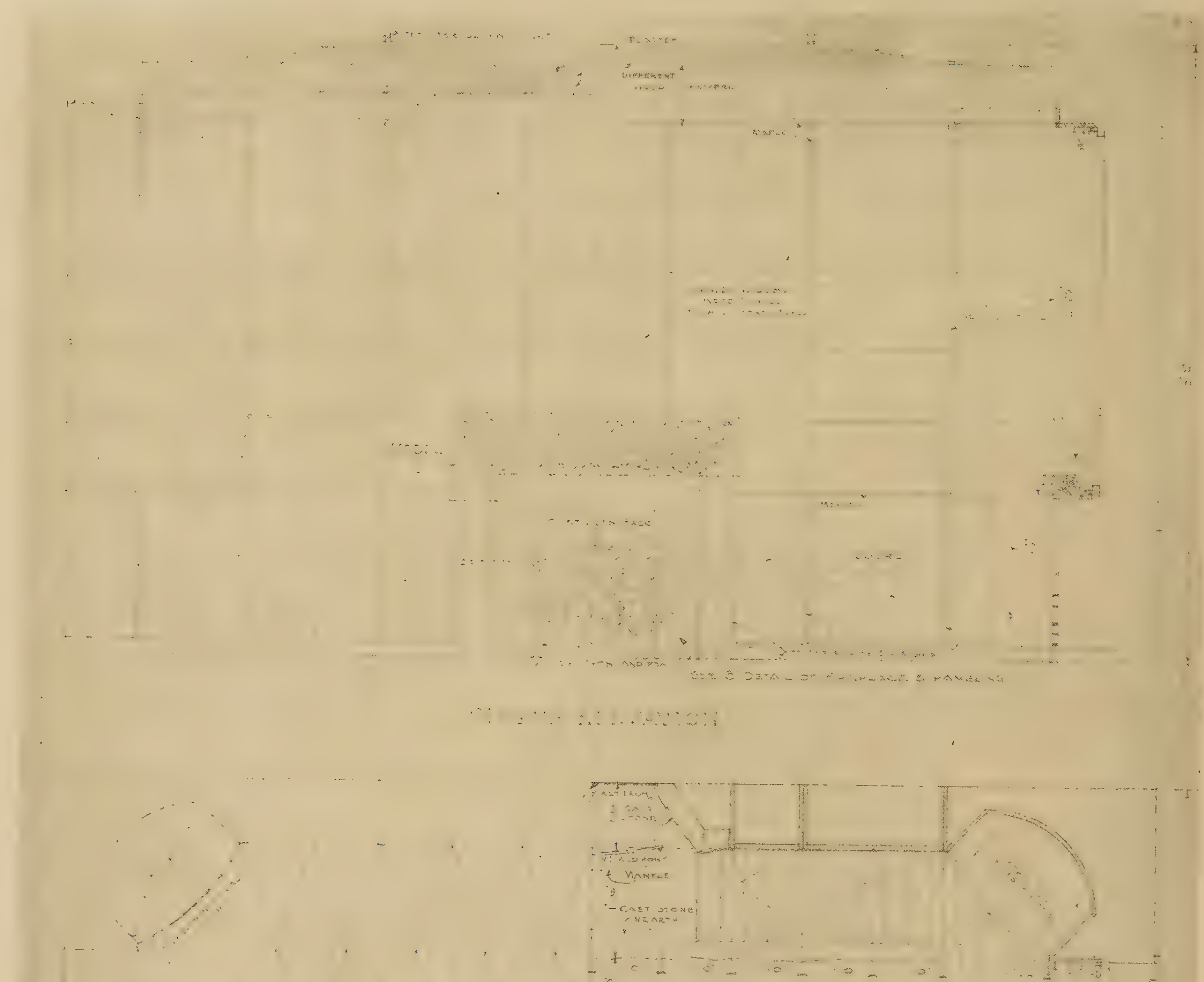


The basic utilitarian idea which prompted Mr. Walker's design is the need for adaptable shelf space. This has been secured in a manner made clear by the working drawings which follow. The walls consist of a series of rectangular panels of Chinese willow veneered on a pine base. When the need for space arises—for books, pottery, whatnot, which one would enjoy having in sight—one pushes the lower edge of a panel and it thereupon becomes a shelf

A Man's Study in a Country House

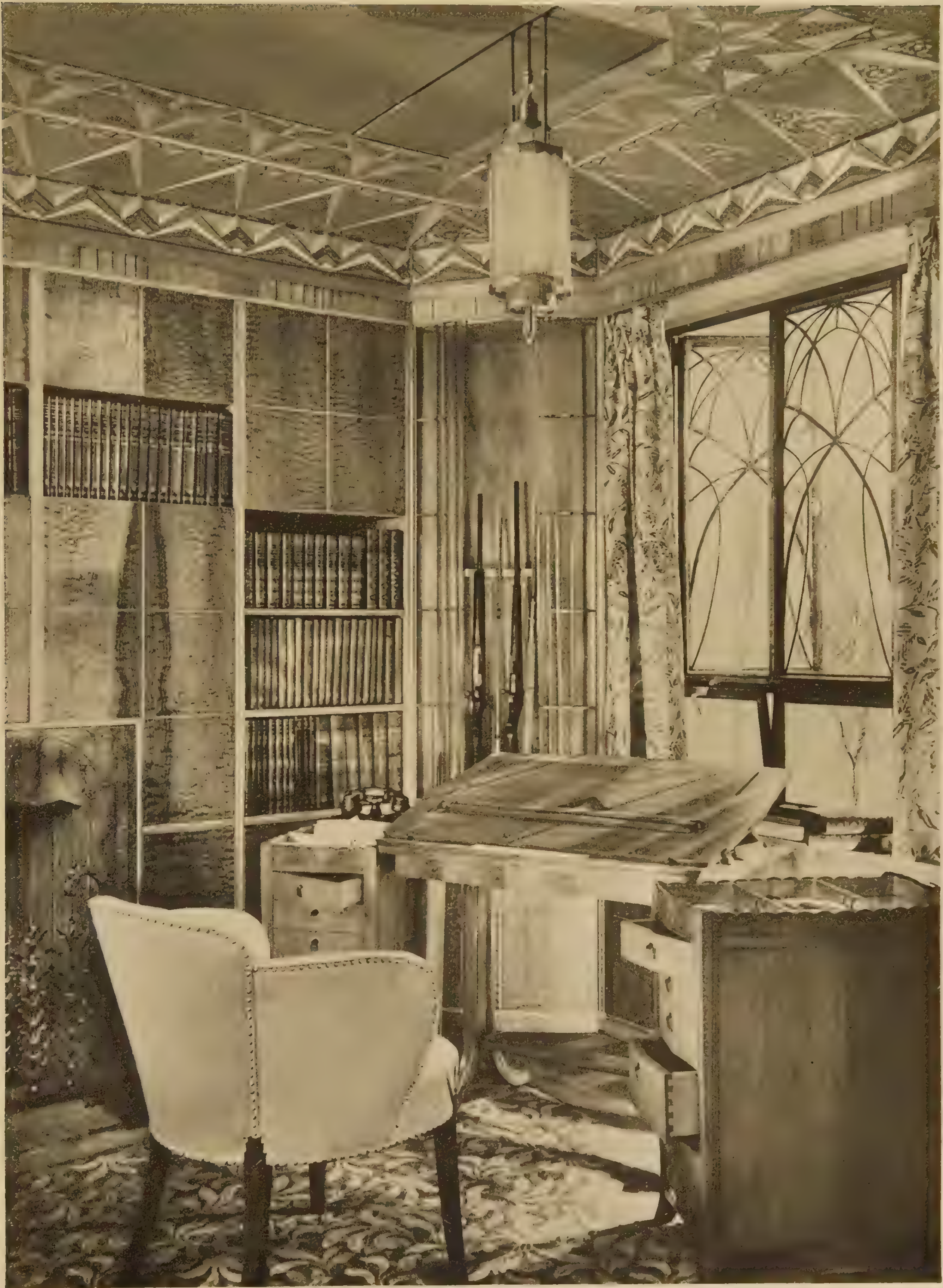
RALPH T. WALKER, ARCHITECT

A PART OF THE ELEVENTH EXHIBITION OF AMERICAN INDUSTRIAL ART IN THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY



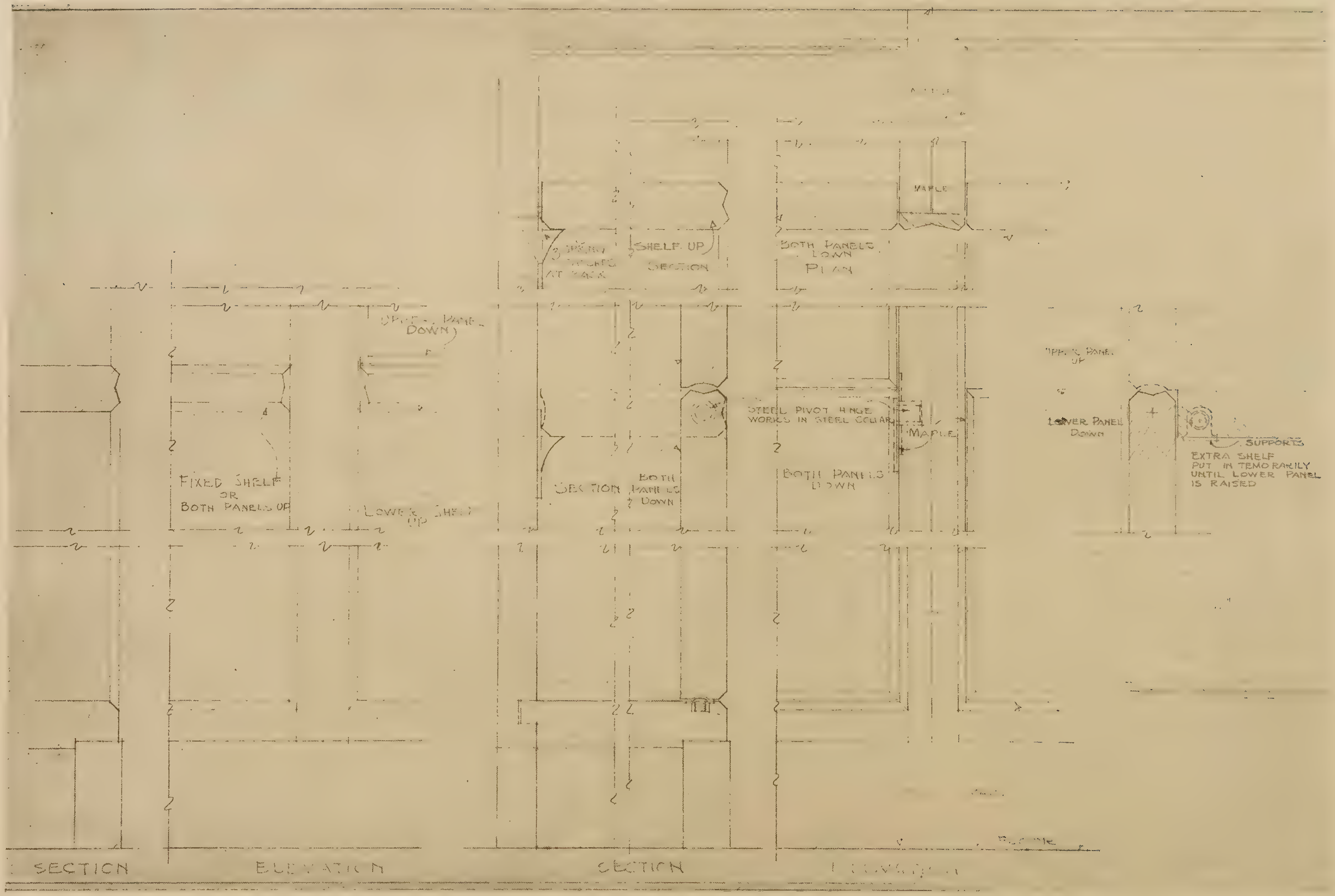
A man's study in a country house

Ralph T. Walker, Architect

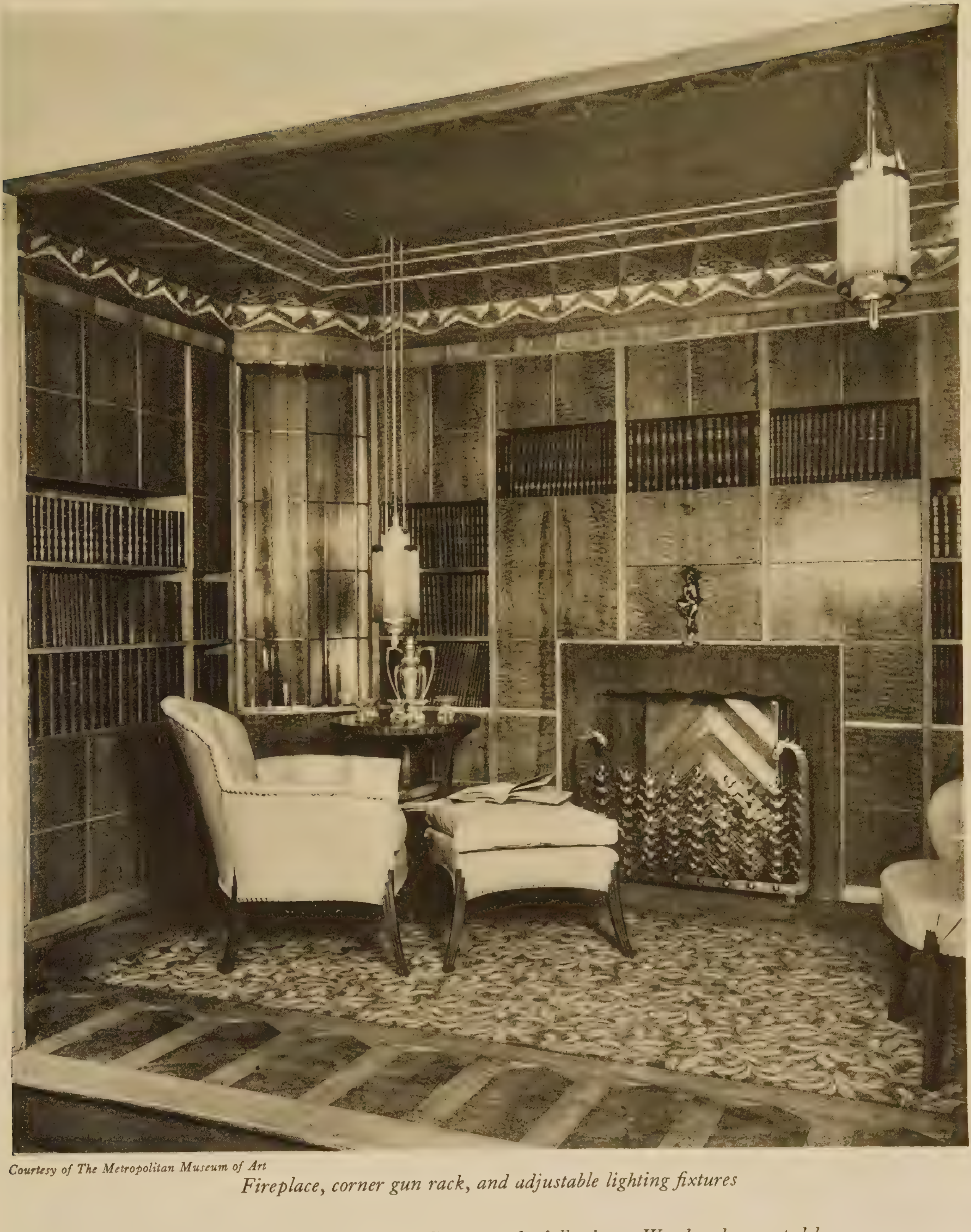


Sigurd Fischer

The idealized drafting-table



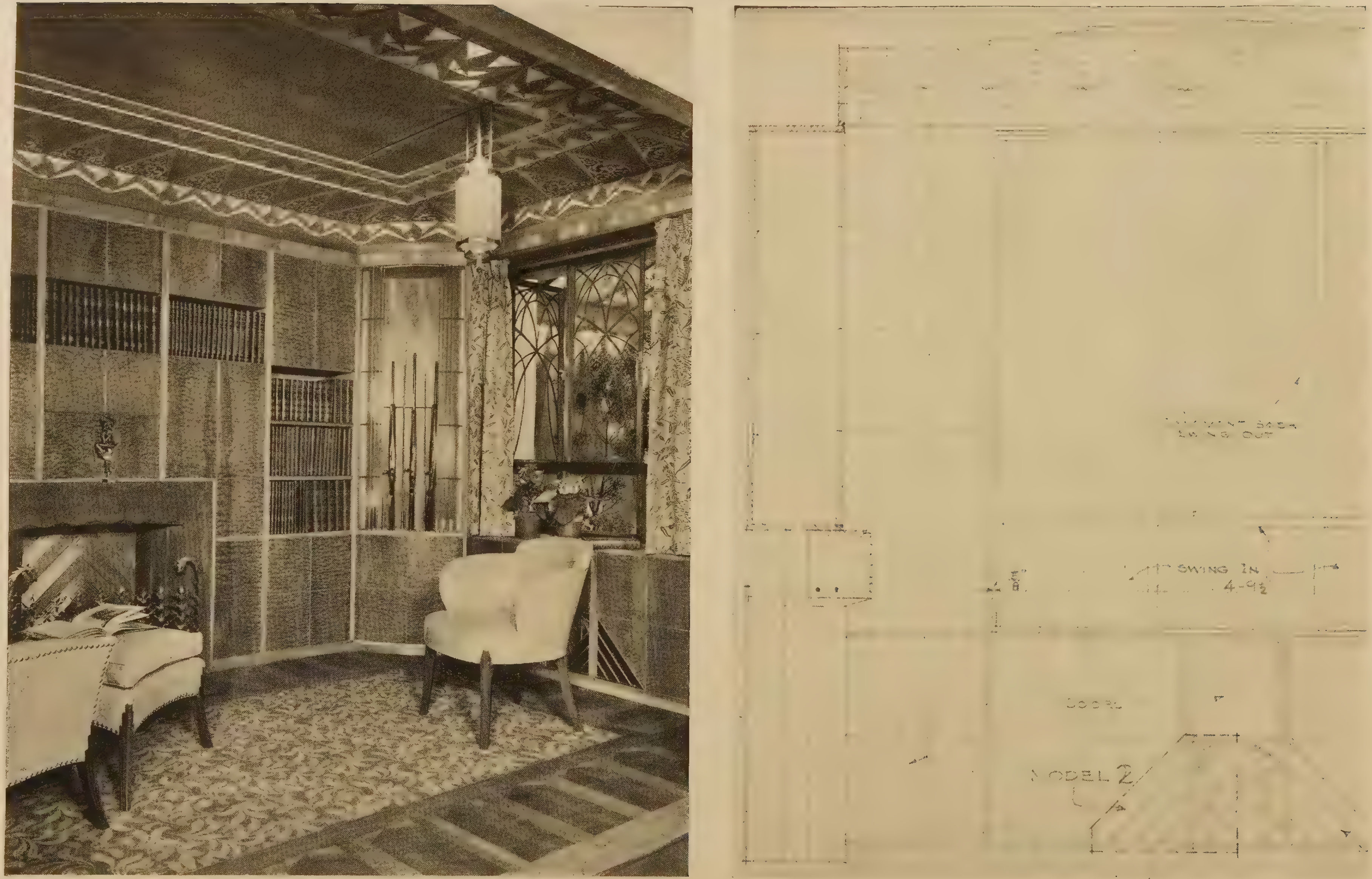
From the full-size details, showing the adaptable shelf mechanism



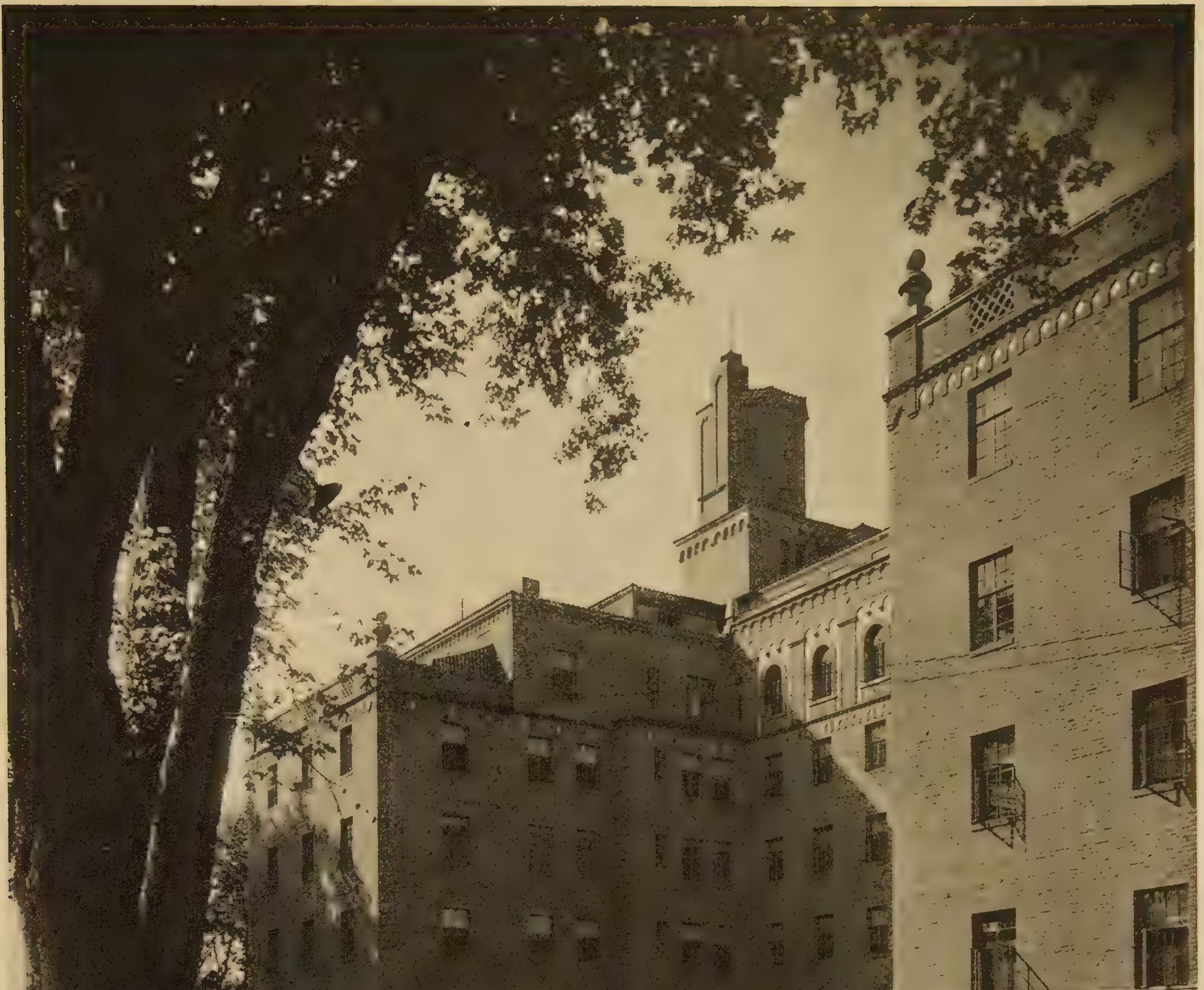
Courtesy of The Metropolitan Museum of Art

Fireplace, corner gun rack, and adjustable lighting fixtures

Collaborating with Ralph T. Walker were the following: Woodwork executed by Eli Berman Co.; plaster ceiling by Joseph A. Cuddihy; ceiling and frieze decoration, Ernest F. Tyler and Mack, Jenney & Tyler; floor by Hasbrouck Flooring Co.; fireplace stonework from models by Stifter & De Cesare, Inc., executed by Benedict Stone Corporation; rug, Frank A. Haas and M. J. Whittall Associates; furniture, W. and J. Sloane

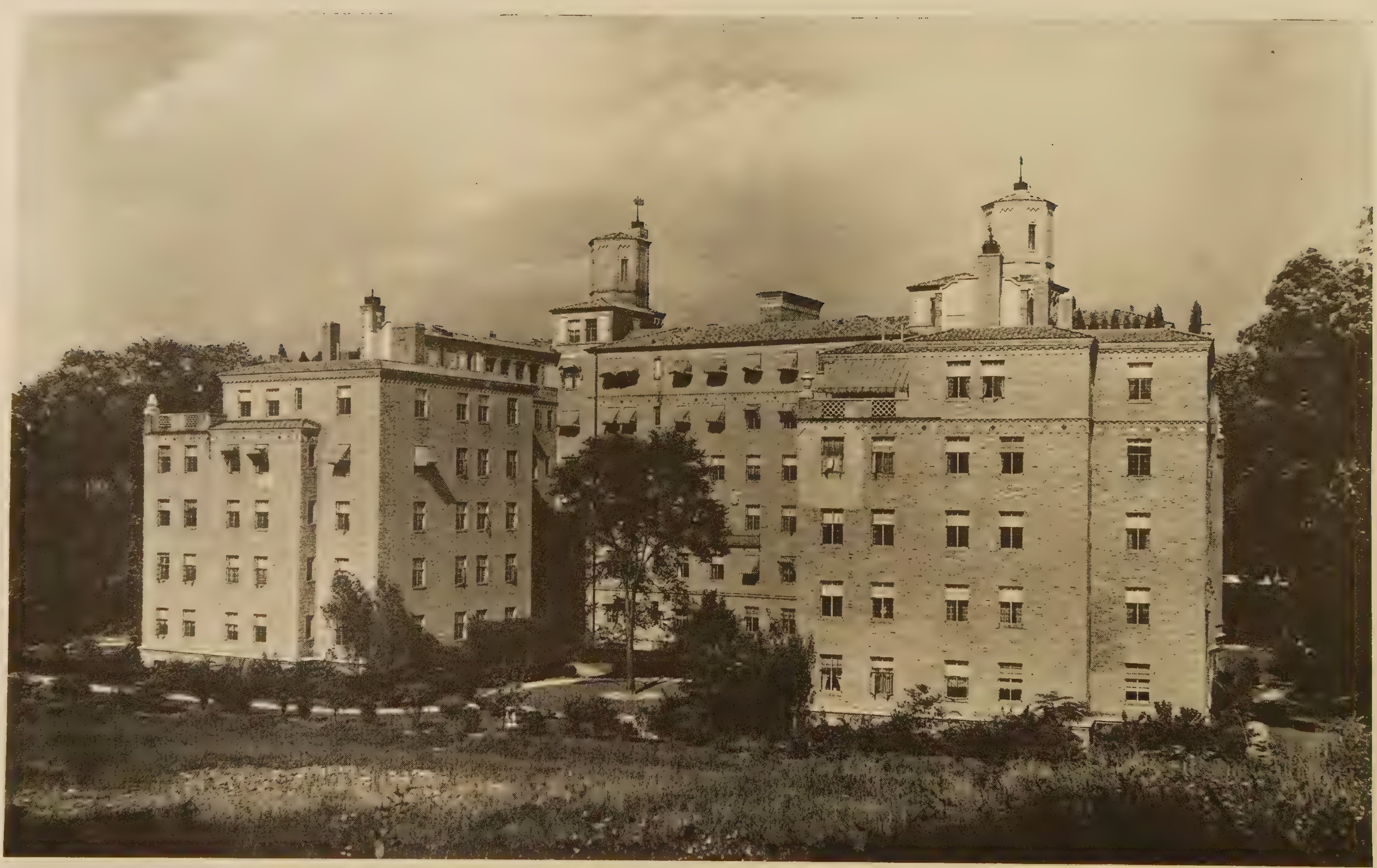


Corner of the room with drafting-table removed and gun rack open; and part elevation of same end



Photographs by S. H. Gottscho

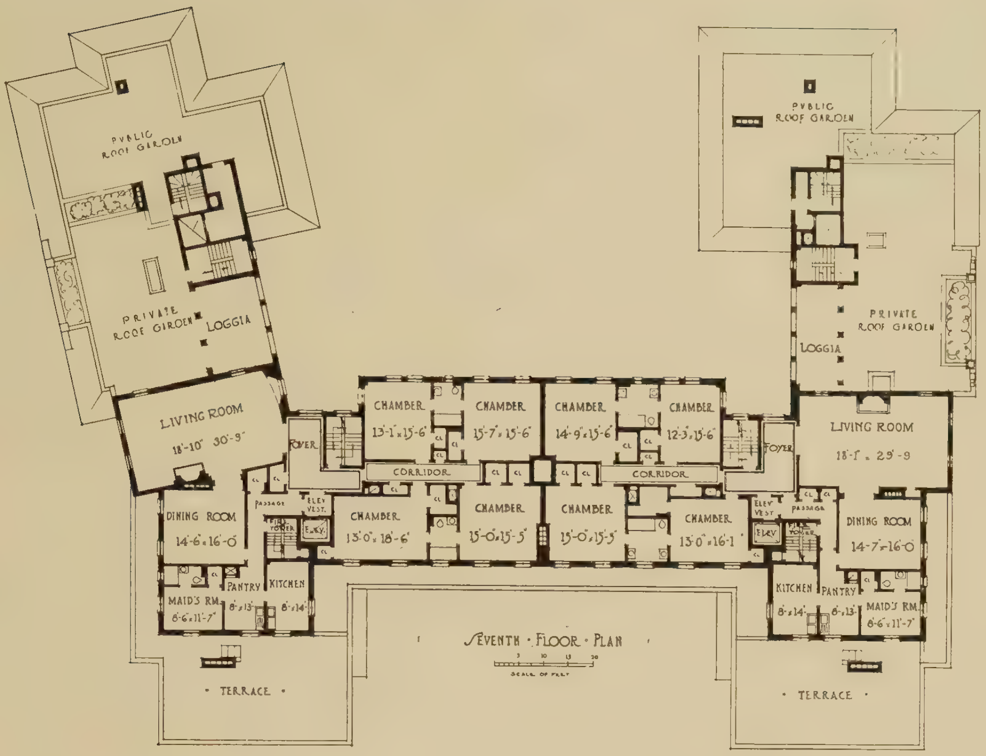
KENWOOD APARTMENTS, GREAT NECK, LONG ISLAND LE ROY P. WARD, ARCHITECT

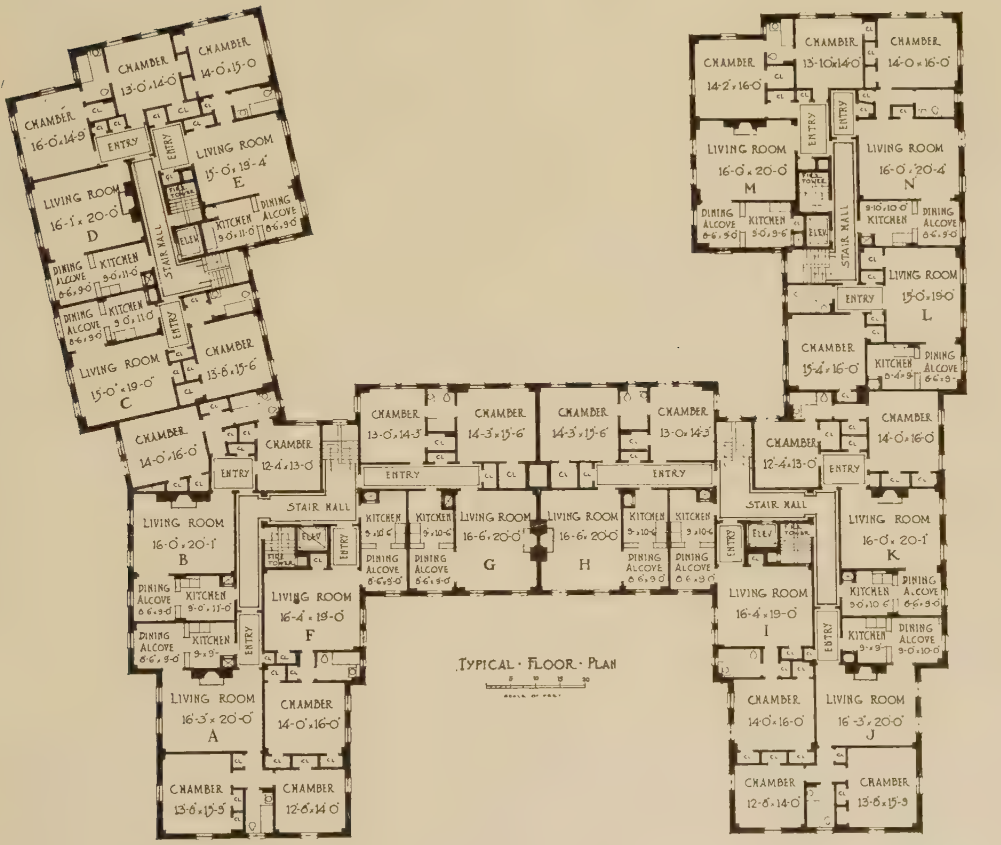


General View of West Front

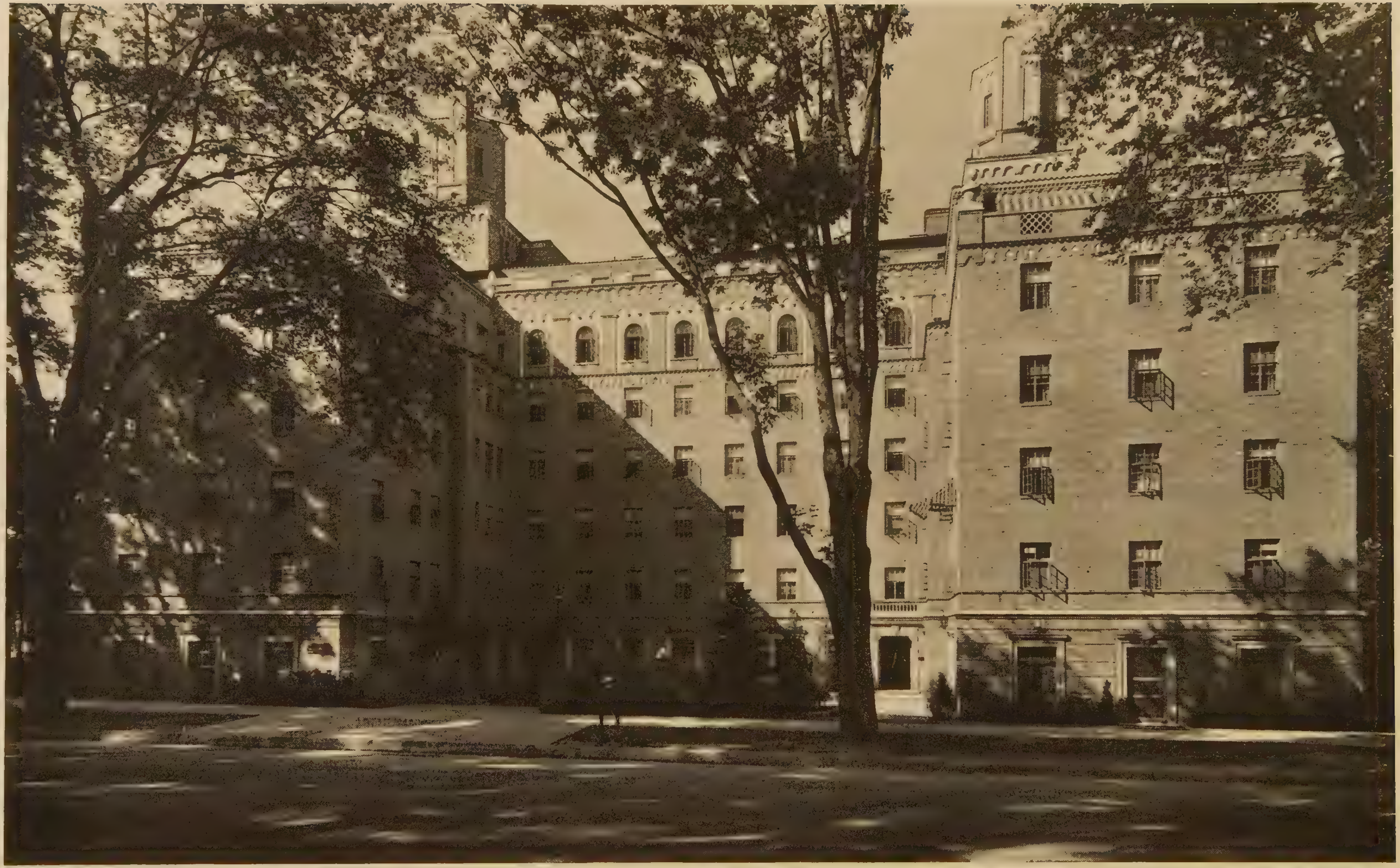
KENWOOD APARTMENTS, GREAT NECK, LONG ISLAND

LE ROY P. WARD, ARCHITECT





KENWOOD APARTMENTS, GREAT NECK, LONG ISLAND LE ROY P. WARD, ARCHITECT



Front View

Kenwood Apartments, Great Neck, Long Island

LE ROY P. WARD, ARCHITECT

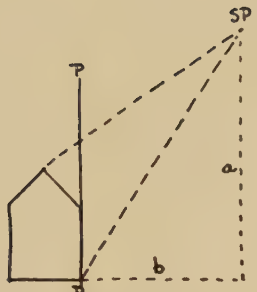


FIG 1.

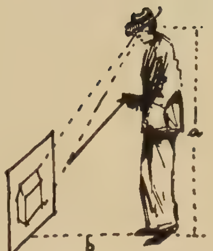


FIG 2.

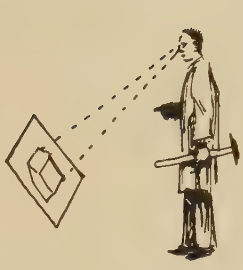


FIG 3.

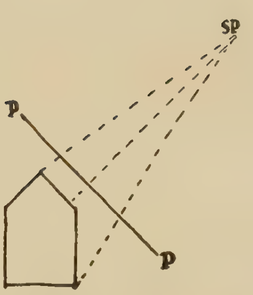


FIG 4.

Aerial Perspectives without Distortion

By A. W. K. Billings, Jr.

WITH the usual methods of perspective construction an aerial perspective is made by selecting the station point (the point from which the object is viewed) high off the ground and then projecting the object onto a vertical plane as shown in Fig. 1. Then, if the perspective is to be viewed without distortion, the eye of the observer should be placed in the same position as the station point, as shown in Fig. 2. Normally, however, perspectives are never viewed in this way. It is natural for a person to view a drawing on a line perpendicular to the surface of the drawing, as shown in Fig. 3. The perspective drawing viewed in this way becomes distorted, for all vertical dimensions become extended. In instances where views are constructed of large areas, such as aviation fields, this distortion becomes so marked that it gives a decidedly wrong impression, which is directly contrary to the intent of a perspective.

It is the object of this article to develop a method of perspective construction which will be no more difficult than the customary methods and which can be used for the laying out of aerial perspectives without distortion.

This can be done by selecting the station point at any desired location and then passing a picture plane perpendicular to a line drawn from the station point to the centre of the object, as shown in Fig. 4. The object, projected onto this plane, then will give a picture which when viewed normally will not have any marked distortion.

The procedure for this method is as follows: Laying the plan of the object out, as in Fig. 5, and the elevation as in Fig. 6, select any desired station point, shown in Fig. 5 as SPh and in Fig. 6 as SPv. Then in the plane of the ground locate a line mn which will be perpendicular to the line $SPh{-}A$ (a line drawn from the station point to about the centre of the object). Give this line definite terminals at m and n which will lie outside of the projection of the object on this line. Locate mn in the vertical projection, m^1n^1. Then from m^1 and n^1 construct two lines parallel to the vertical plane, m^1o^1 and n^1p^1 which are perpendicular to $SPv{-}A^1$ (the vertical projection of $SPh{-}A$). o^1p^1 is a line parallel to m^1n^1 and located anywhere outside of the projection of the object upon this plane. We now project o^1p^1 to the horizontal plane, giving op. This plane, $mnop$, is a plane with definite boundaries, shown in the horizontal projection as $mnop$ and in the vertical projection as $m^1n^1o^1p^1$, and upon this picture plane we shall project the object.

The lines mn and op are shown in their true length, and the lines m^1o^1 and n^1p^1 are also shown in their true length; therefore we can construct the true size of this plane as in Fig. 7, being careful to note that OM is at the left, PN at the right, OP at the top, and MN at the bottom.

Now to find the point at which any line of vision drawn from the station point to the object passes through the picture plane we proceed as follows: Draw a line from the station point to any desired point in the object, say E. In the horizontal view this line crosses mn at *1* and op at *1* (denoted herein as $mn1$ and $op1$, etc.). We know that the point where this line of vision intersects the picture plane must be somewhere between $mn1$ and $op1$, which is, in

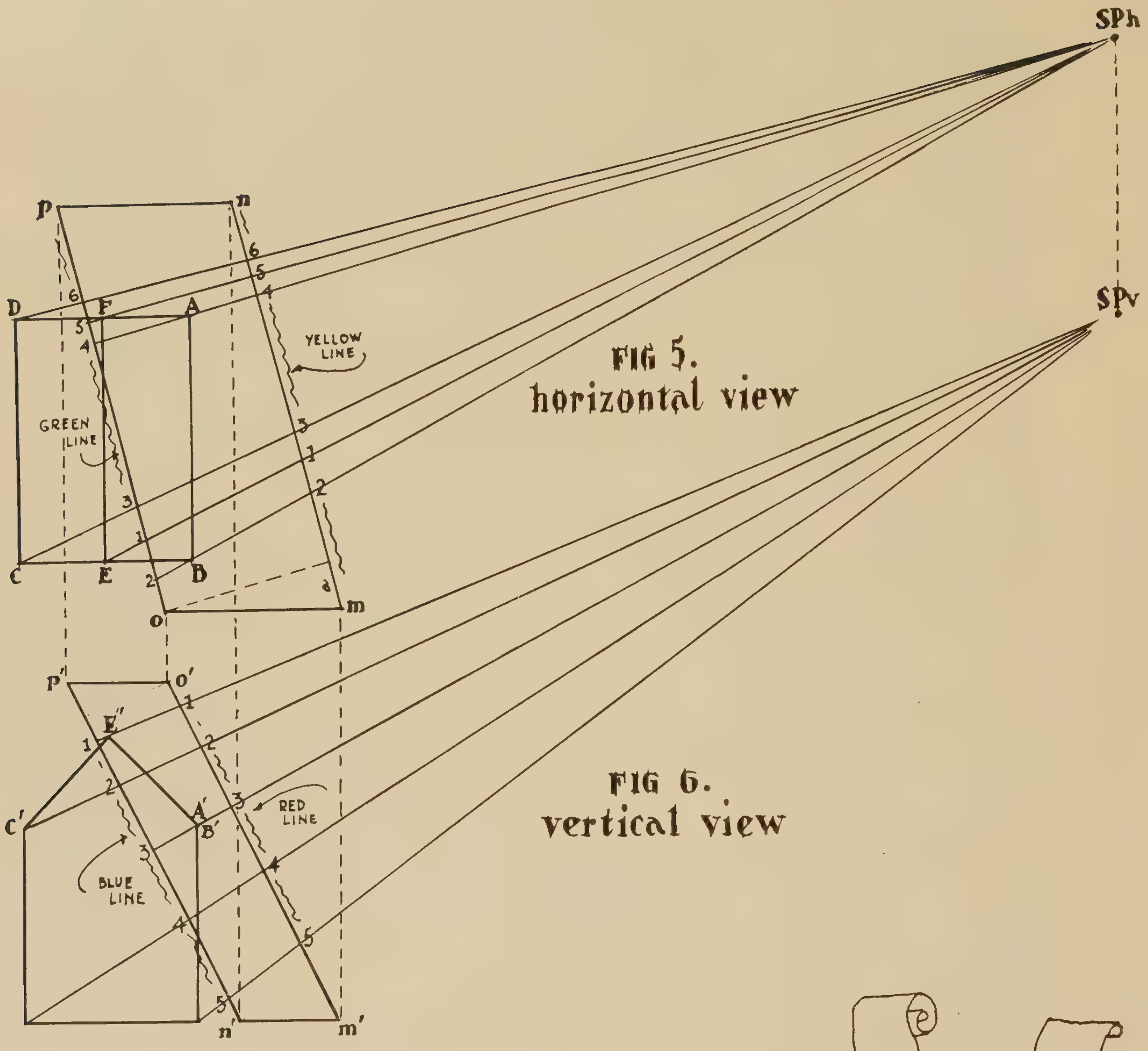


FIG 5.
horizontal view

FIG 6.
vertical view

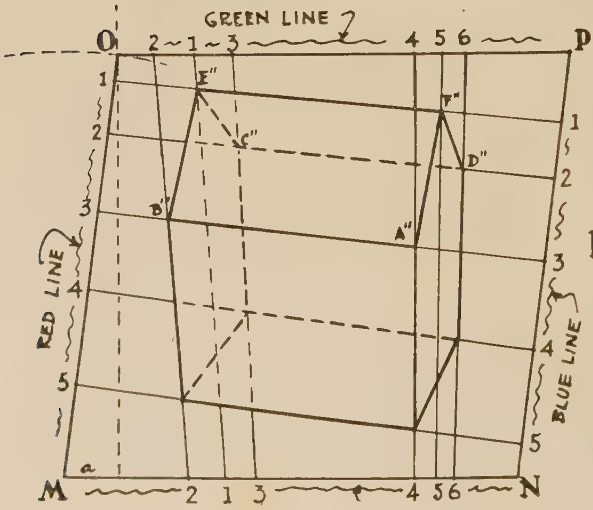
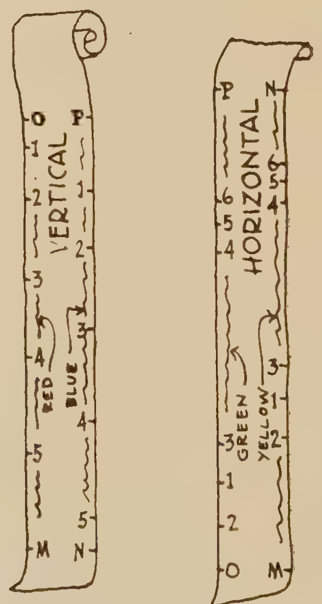


FIG 7.

Perspective

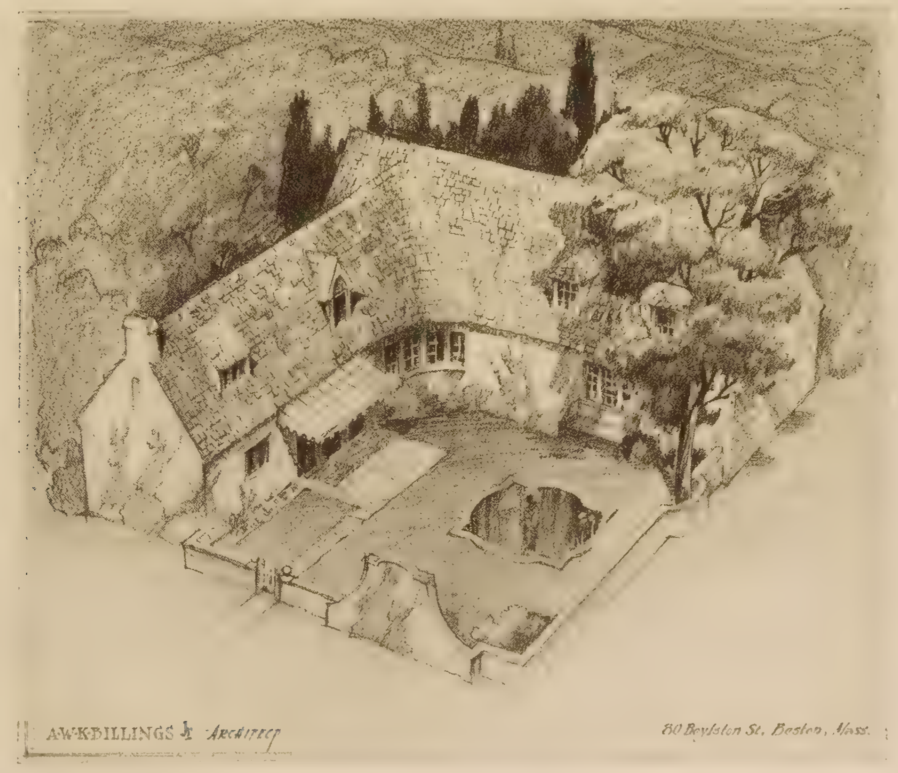


tick strips

effect, the horizontal projection of the line of vision upon the picture plane. Lay off this line on the true picture plane $MNOP$ (Fig. 7) by taking on OP the distance $O1$ equal to $o1$ and on MN the distance $M1$ equal to $m1$. Joining these two points we get a line somewhere along which the line of vision from SPh to E passes through the picture plane. Similarly in the vertical projection a line drawn from the station point to E^1 will cross m^1o^1 at 1 and n^1p^1 at 1, and the point of intersection of this same line of vision with the picture plane must be somewhere along m^1o^11–n^1p^11. As before, laying off on OM the distance $O1$ equal to o^11, and on PN the distance $P1$ equal to p^11, we get two points on the vertical sides of our true picture plane, and the point at which the line of vision in question passes through the picture plane will be somewhere along the line joining these two points. The point is naturally at E^{11}, the intersection of the two lines $PN1$–$OM1$ and $OP1$–$MN1$.

This is the whole theory of this system of perspective projection. It may appear at first glance to be unduly long, but in practice many points are laid out at once, and with tick strips they are rapidly transferred from the horizontal and vertical projections to the true picture plane. It is important to keep clearly in mind when the plane is first laid out in both projections and in its true dimensions, the relative location of the edges. For example, in Fig. 6 the vertical edge o^1m^1 is to the right of the edge p^1n^1, yet on the true picture plane in Fig. 7 the case is reversed. Whether it is reversed or not will depend upon the location of the object in relation to the station point and picture plane. An easy method of avoiding confusion in this matter when ticking off is to draw colored lines beside the edges of the picture plane, keeping the same color for one edge throughout, that is om, o^1m^1, and OM, and the om line of the tick strip, as shown.

It will be noted that no lines in the perspective are parallel, unless they happen to be projections from parallel lines in a plane of the object parallel to the picture plane. This general method will be found to lead to variations which will be extremely useful in exceptional problems of perspective. Problems are apt to present themselves which cannot be properly solved by the ordinary methods, and with a system which will permit us to tip our picture plane to any desired angle (always remembering that the station point should be along a line drawn perpendicularly from about the centre of the picture plane) a new field is opened which should go far toward increasing the value of perspectives to the architect.



A perspective drawing made by the author in accordance with the principles outlined in this article

It will be noted that when the picture plane is tilted to form a right angle with the line of vision, the verticals are no longer perpendicular to the base of the drawing

The Editor's Diary

Thursday, April 25.—An inspection of the drawings and models of the proposed Government buildings to be erected in the triangle along Pennsylvania Avenue left at least some of us cold. It is evident that a great amount of painstaking, conscientious effort has been put in upon this work by men whose ability and judgment cannot be doubted. Nevertheless, though it be rank heresy to whisper it, I cannot help a slight shudder at the prospect of those ranks upon ranks of nearly identical classic limestone façades, those thousands of equally spaced windows, those miles of uniform cornice lines, those vast façades unbroken by a single vertical note other than column or pilaster. Is it absolutely necessary to sacrifice upon the altar of classic uniformity every last vestige of individuality? Is it our conception of good architecture to build a group of our most important national buildings in such ironclad uniformity of mien that no citizen, entering one of these portals, can tell whether he will find himself in a court, a library, a bank, a chamber of commerce, or a museum?

Friday, April 26.—Back again in New York where the Convention delegates are come to see the Architectural and Allied Arts Exposition and to gather at the banquet which closes the Sixty-second Convention of the A. I. A.

Buckminster Fuller's Dymaxion House model continues to draw the interest of forward-looking architects at the Architectural League library, just as it did in an upper private room at the hotel in Washington during the convention. It stimulates the brain as setting-up exercises and a cold shower stimulate the body.

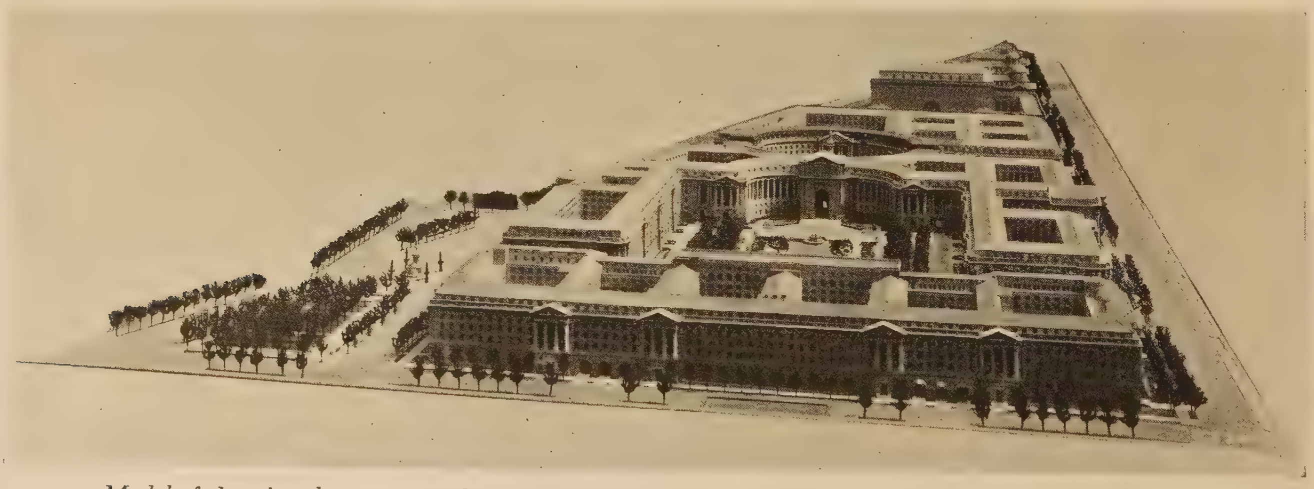
Saturday, April 27.—At dinner Harvey Corbett told me more in detail of the basic idea of traffic segregation which he outlined at the convention in Washington: rail traffic below grade, wheel traffic on the present street levels, foot traffic at a second-story level in shopping arcades, with bridges at the street intersections. Some such segregation is inevitable in the congested districts of the larger cities, and could easily be provided for in advance if we were foresighted enough to plan accordingly. Yet already we are raising our wheel traffic to the upper level in places, and long ago we raised our rail traffic to elevated structures—both of them awkward and costly makeshifts as compared with the logical division first mentioned.

Thursday, May 2.—Lunched with Howard Greenley, Harrie Lindeberg, Monroe Hewlett, Royal Cortissoz, Grant LaFarge, and others at the Coffee House, when Lindeberg propounded a question which for us has as yet no answer: Why is it that any new assembling of structural steel draws the etchers like flies to a pot of jam, while as soon as the architectural dress is put upon the framework, the interest and appeal vanish?

Friday, May 3.—Motored to Princeton with Dwight James Baum and L. W. C. Tuthill, on the first lap of a journey into Virginia to see the old brickwork of the Cavaliers. Stopped the night at the Princeton Inn, which Andrew J. Thomas designed and which is very pleasing, but which would be still more so if the brickwork were not skintled. After dinner we inspected the architectural department and found many at work on the final rendering of a *projet.* The chapel was closed, but we marvelled over the charm of Klauder's dormitory groups, done with such consummate skill as to mass and scale. It is the treatment of dormer or minor gable, the juxtaposition of widely different openings, the assymetry that, while refreshingly unexpected, seems nevertheless so surely right—it is all this, is it not? that gives Collegiate Gothic its greatest appeal.

Saturday, May 4.—Over into Pennsylvania, passing through Allentown and Bethlehem, Reading, Ephrata, Lancaster, York, and to Gettysburg, where, after a painful inspection of late-nineteenth-century monuments marring the beauty of that historic battle-field, we put up for the night. All day long we have enjoyed the panorama of good stone houses of a hundred years ago, too frequently scarred by modern improvements, and the magnificent barns. The latter have always the overhang along the longer dimension to the south, under the protection of which are the stalls, while on the other side is the wide sloping approach, between stone retaining walls, to the second-floor level where hay, and often tobacco, is stored. And on the painted superstructure of wood, supported by the great stone end walls slit vertically for ventilation, are the circular "witches' signs," like elaborately plotted backgrounds of the mariner's compass.

Sunday, May 5.—Down through the lovely valley of the Shenandoah, through Harper's Ferry, Winchester, New Market, Harrisonburg to Staunton, near which we found at evening the lovely Folly Farm, designed by Thomas Jefferson for his friend Mr. Cochrane and still owned by one of his direct descendants, Mr. Joseph Smith Cochrane. The house gives a first impression not unlike Homewood, and has a garden enclosed by one of Jefferson's favorite features, the ser-



Model of the triangle as proposed for Washington, D. C. The view is looking east from 15th Street pentine wall, though lower in height than the better-known one at the University of Virginia.

Crossed the Blue Ridge and motored down into Charlottesville in the late evening, where we were joined by Messrs. H. R. Garden and A. M. Tinsley, who know a lot about early Virginia brickwork and want to know more.

Monday, May 6.—All day wandering about the University, Jefferson's greatest architectural achievement, under the hospitable guidance of Edmund S. Campbell, who left his work as director of the Beaux Arts Institute of Design last fall to become head of the architectural department at Charlottesville. The growing needs of the University are bringing many new buildings upon the campus, but with it all the glorious atmosphere of the central library and its dependent colonnades and dormitory ranges, its many white columns, its white-soffitted arcades, its mellow old red brick, remains unspoiled.

Motored out to Monticello, now a National Monument and, as such, lacking much of the domestic quality which inevitably passes with the incoming public. More than ever did it seem to me an architectural *tour de force* rather than a gentleman's country home.

Tuesday, May 7.—Up early and motored out to Farmington, a country estate built in several successive stages, and now remodelled as a most attractive country club. Back to Charlottesville for breakfast, another lingering look at the University and James Monroe's office, then on south to Bremo, a little-known mansion on the upper James, designed by Jefferson, and built soon after 1800 by his friend, General John Hartwell Cocke. It is now sadly fallen from its former glory. Its great stone barn, with columned portico and classic arches, is one of the most elaborate in all the South.

The famous West Range, University of Virginia, in which are the rooms once occupied by Poe, Woodrow Wilson, and other famous alumni

Continued south for a glimpse of Charlotte Court House, then back to Lynchburg, after a long day.

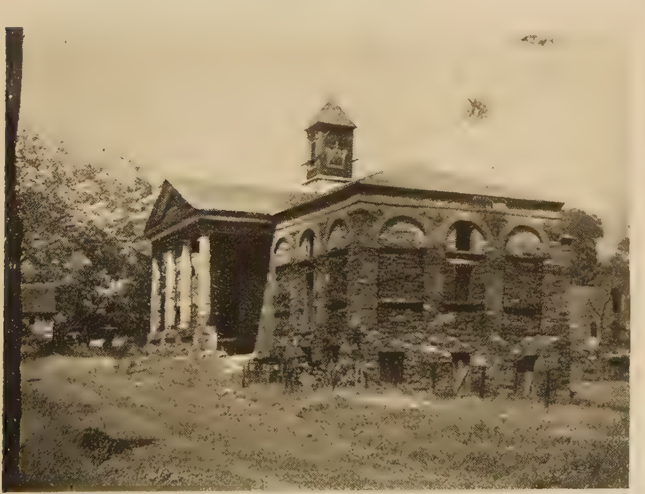
Wednesday, May 8.—Westward to Poplar Forest, once Jefferson's summer home and now so used by the Hutters of Lynchburg. It too was designed by Jefferson—a particularly ingenious plan of one story and basement. It is a true octagon with a square centre room, originally top-lighted, surrounded by rooms having half-octagonal ends. These adjoin at the middle of the octagon's alternate sides with axial fireplaces back to back, served by four chimneys. There is a four-columned portico at front and rear. One particularly interesting feature is that the bricks are specially moulded for the octagon's corners, obviating a lot of rubbing.

Retracing our course through Lynchburg, we drove eastward nearly across the state, to Petersburg, and on down the James River to see Brandon. Here, surely, are two of the most beautiful places in America. Upper Brandon, an estate of 3,500 acres, is the home of Mr. Otway Byrd, who, like his distinguished ancestor, Colonel William Byrd, of Westover, spends his days in making his arable acres produce grains and tobacco. Lower Brandon too, is in good hands and its gardens and glorious boxwood are at their best. We visited both places in early evening, when the long shadows of the great trees were particularly lovely. Back to Petersburg for a late dinner, thinking to return to Brandon on the morrow and photograph it.

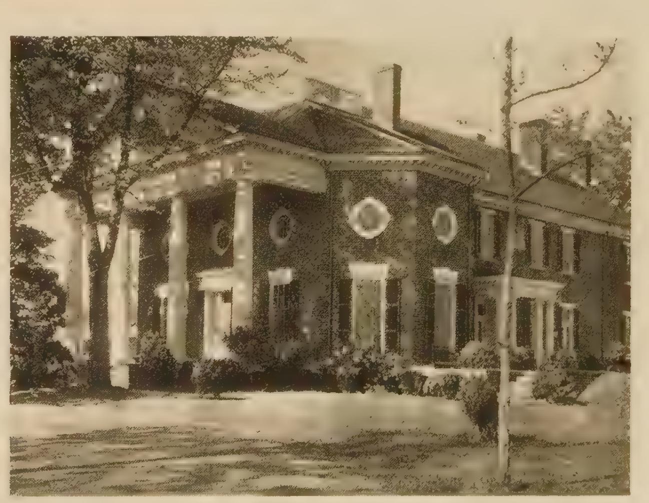
Thursday, May 9.—Awoke to a day of steady rain and reluctantly turned north instead of down the James. Through Richmond and up to Fredericksburg, when the rain ceased and gave us late afternoon sunlight on Chatham, built presumably in 1721 by a Fitzhugh and named in honor of his friend, William Pitt, Earl of Chatham. Mark Sullivan once owned this lovely place and I cannot imagine why he ever left it, though it must have been a bit far from Washington for his convenience. Colonel Devore now owns the place and is lavishing care and attention upon the magnificent gardens—again with some of the finest boxwood in America.

On to Washington and into a sleeper for New York.

Friday, May 10.—With Raymond Hood and Ralph Walker at lunch, judging ARCHITECTURE's Competition IV, the results of which were printed last month. At the same sitting we determined the winners of the gold, silver, and bronze medals, as announced elsewhere in these pages.



The stable of Bremo, built entirely of stone. It seems likely that it was intended to stucco the arched panels and the portico columns



Farmington, originally a country house in which Jefferson had a hand; recently restored and remodelled by Edmund S. Campbell for use as a country club

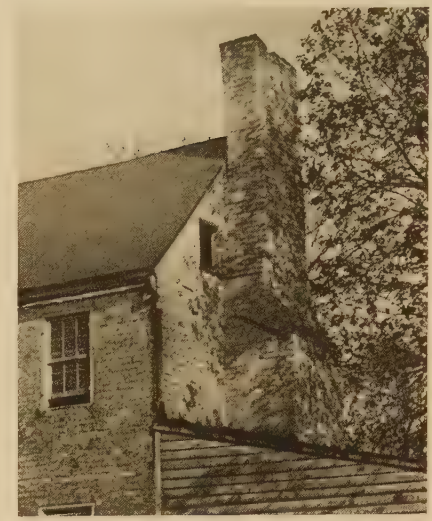
Wednesday, May 15.—Talked with Charles H. Higgins about the Schenectady Competition for a new City Hall, the winning design of which, by McKim, Mead & White, we published last month. Here was a really ideal competition as to its conduct and results. Incidentally, the style was prescribed in the programme with a penalty, since the competitors were each to be paid $500, *unless they departed from the programme.*

Thursday, May 16.—F. Scott Williams told an interested assembly in The Architectural League something about Jay Hambidge's theories of "dynamic symmetry." Ralph Walker, chairman of the Entertainment Committee, being unable to find any one else to take the other side of the argument, undertook that task very ably himself. Mark Barr, however, a distinguished mathematician, furnished much of the entertainment when he attacked Hambidge's theories as being undemonstrable from a mathematical view-point. Some of the argument, pro and con, is to appear in an early issue.

* * *

Saturday, May 18.—Lunched with Francis Scott Bradford and Frank Schwartz, the mural painters, and Lorimer Rich, who recently won the competition for the Unknown Soldier's Tomb at Arlington. Rich was awaiting with a natural impatience, the decision on the Bailey Memorial competition. Here is a competition which is unique, so far as we know, in that the contractor is directly involved. It was felt essential that the cost of the memorial should not exceed a definite amount. Cubage tests were valueless in such a distinctly sculptural memorial, so the competing architects were asked to nominate each a reliable contractor. These names were then drawn by lot and assigned each to one of the competitors. With the sealed envelope containing the competitor's name was included an offer from his contractor, under bond, to build the memorial for a stated sum within the maximum available. By the terms of the programme, the opening of the winner's envelope automatically engaged the architect and completed a contract with the builder. Just what might happen later between architect and contractor, when the details were more fully developed, doth not yet appear.

Monday, May 20.—Lunched with Mark Barr, continuing the discussion relative to the so-called Golden Section or *Divina Proportione*, which ratio, whether or not used by the Greeks as a controlling factor in design, had its origin in a law of Nature applied to plant and animal forms. Mr. Barr makes out a good case for its having been applied in æsthetics solely as a fetish. Believed to have come from the gods, it must, the Egyptians felt, have in it the essence of rightness for all things. However, here is a fascinatingly dim trail that leads back 3,000 years B. C., and one which I hope Mr. Barr will cast some light upon through these pages in an early issue.



A curious habit of chimney building is found throughout Virginia—the upper portion offset to avoid cutting through the ridge and gable timbers

Tuesday, May 21.—A letter comes from Gerald K. Geerlings with many picturesque details of his experiences in cycling through England. Frost, cold rain, and even snow and hail seem to be productive of chilblains as a complement to the architectural vistas of the English countryside. Even though he is keeping off the main roads and away from the large towns, he reports that the traffic has almost reached the point where the traditional architectural cycling expedition is becoming too dangerous an occupation, all of which will be sad news to many an architectural draftsman who is building future plans upon the pleasant experiences of our elders.

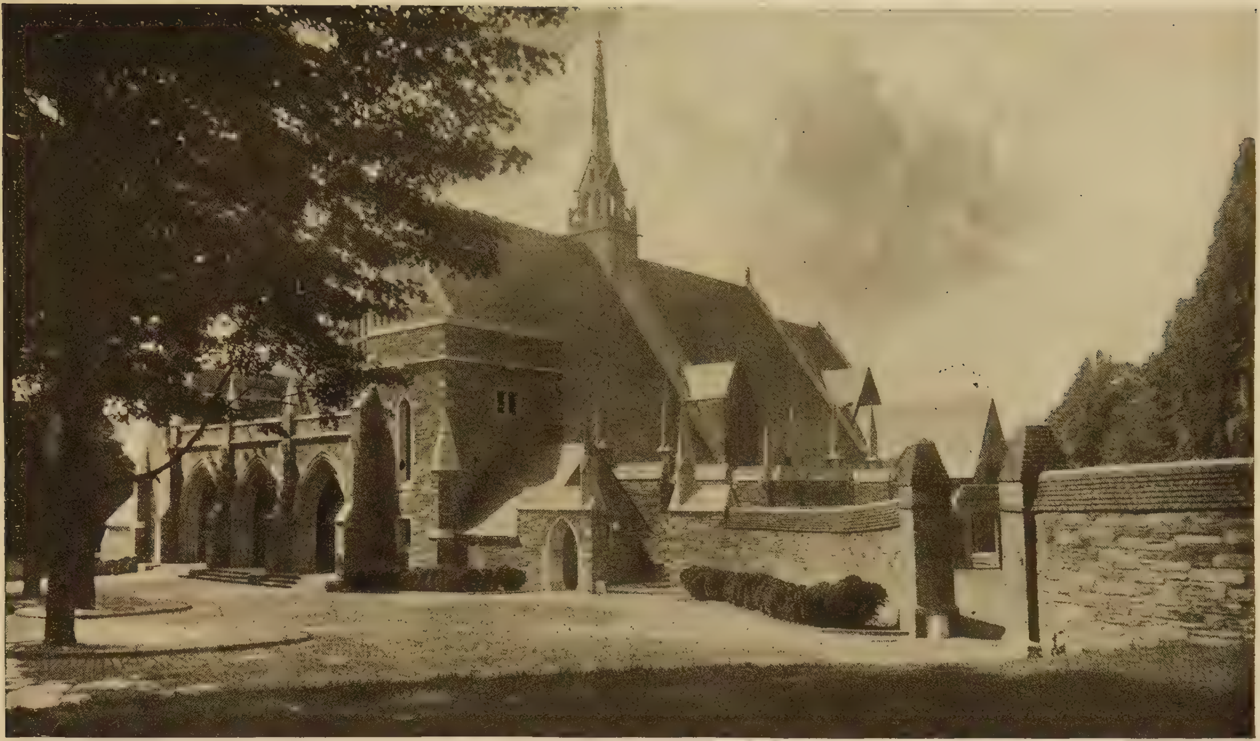
Thursday, May 23.—William Arthur Payne, who has served as chairman of the Standards Committee, New York Building Congress, tells me of the Standard Specifications now being issued by the Congress. Here is a well-considered effort to go a step further than the A. I. A.'s compilation of General Conditions, and bring into conveniently obtainable form a part of the specifications which will describe quality of materials and workmanship, in accordance with accepted standards as worked out by the architects and all other elements of the building industry. Using these printed sheets, purchasable in whole or in part, the architect need only set forth, in a preliminary section, the extent of the work and any special exceptions to the standard. Standardization of these constantly duplicated specification paragraphs in this manner will not only save the architect much labor in specification writing, but will also greatly simplify the work of the estimator and make unnecessary the reading of much repetitive matter in the search for a hidden "joker" or some justifiable departure from current practice.

Monday, May 27.—A most enthusiastic gathering of some one hundred and twenty-five congenial souls came together to-night in honor of Kenneth Murchison, at The Architectural League. What Murchison has done, not only for the Beaux Art Society, but for the League, particularly in the acquisition of the present clubhouse, are facts that are already widely known. Under George Chappell's direction, and with the assistance of Arthur Ware and members of the staff, the gathering was permitted to see tableaux taken ostensibly from Murchison's early and more recent life, not only in Paris, but in New York.

Wednesday, May 29.—There is nothing particularly surprising in a news item to the effect that one of New York's important buildings is to be torn down, and a new one erected on the site. These items appear every day. It comes rather as a jolt, however, to find that the Century Theatre is to make way for a sixty five-story structure. Many of us will remember the great importance of the competition held for the New Theatre (now the Century) which was won by Carrère & Hastings. On the twentieth anniversary of its ambitious opening, next November, the wreckers will be tearing it apart. On the afternoon of November 6, 1909, Mr. Hastings handed the keys of the building to J. P. Morgan, the elder, who thereupon dedicated it "to the services of the drama and the citizens of New York."

* * *

Friday, May 31.—Eugene Savage, having won most of the available honors in mural painting, including the Gold Medal of The Architectural League, demonstrated his versatility by entering and winning the Bailey Memorial Fountain for Prospect Park Plaza, Brooklyn, in association with Egerton Swartwout. The problem was largely a sculptural one, and Mr. Savage entered the competition as a sculptor. This rather startling development is apparently less surprising to Mr. Swartwout than it will be to the profession. Mr. Swartwout says that Eugene Savage is fundamentally a designer of great power, not merely a painter, and that his ability in design will manifest itself whether he is working as a mural painter, with marble in the round, or in some other medium.

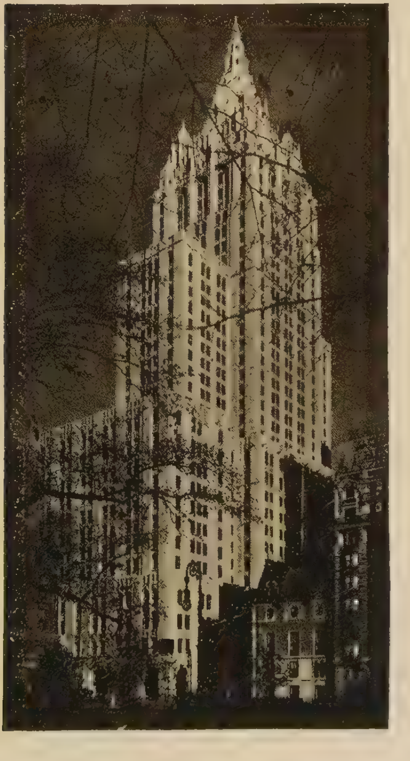


William M. Rittasse

Goodhart Hall, Bryn Mawr
Mellor & Meigs, Architects

A Pictorial Review of the

THIRD INTERNATIONAL EXPOSITION OF ARCHITECTURE AND ALLIED ARTS



PART TWO

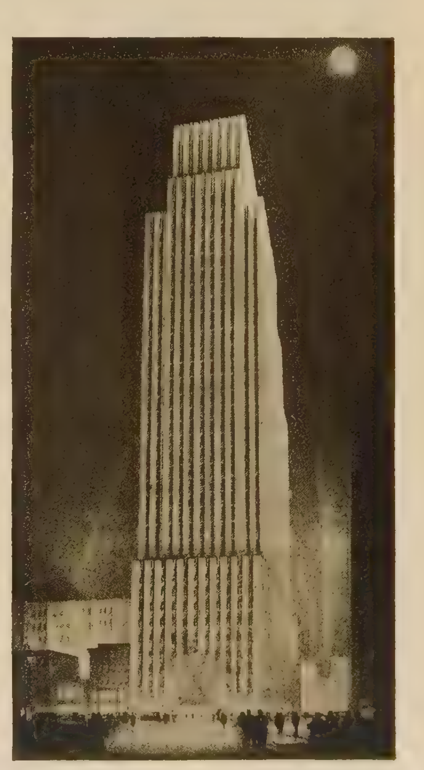
GRAND CENTRAL
PALACE

NEW YORK CITY

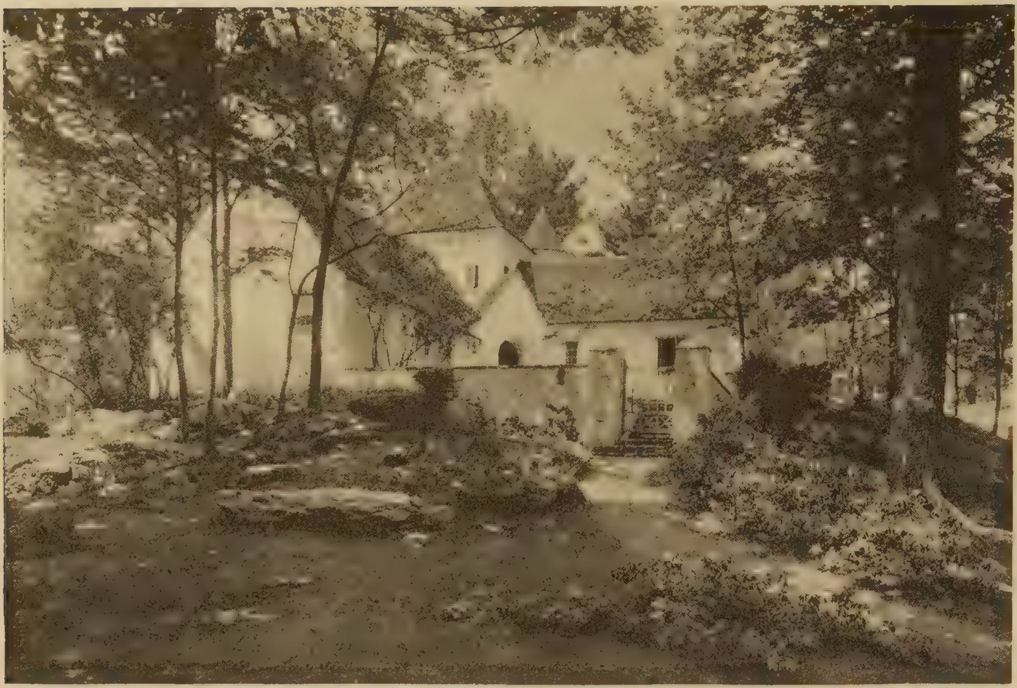
APRIL 15–27, 1929

Browning Studios

New York Life Insurance Building, New York City. Cass Gilbert, Architect

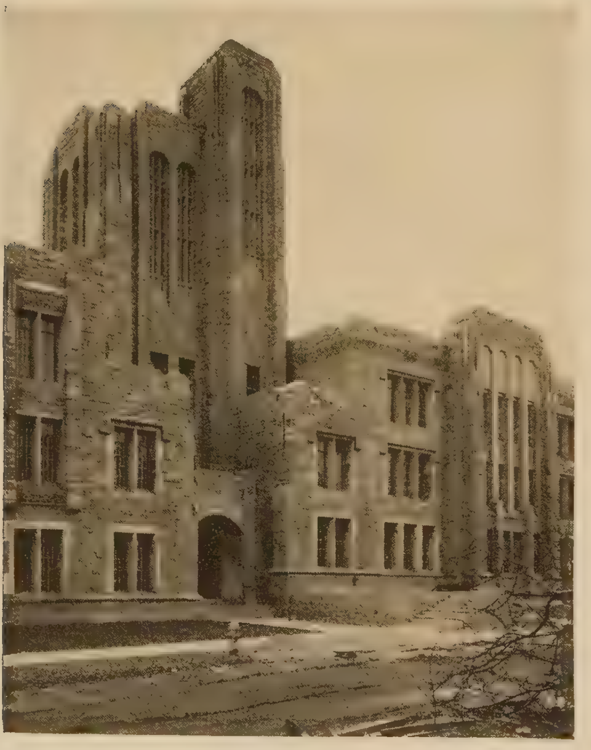


The News Building, New York City. John M. Howells and Raymond M. Hood, Architects



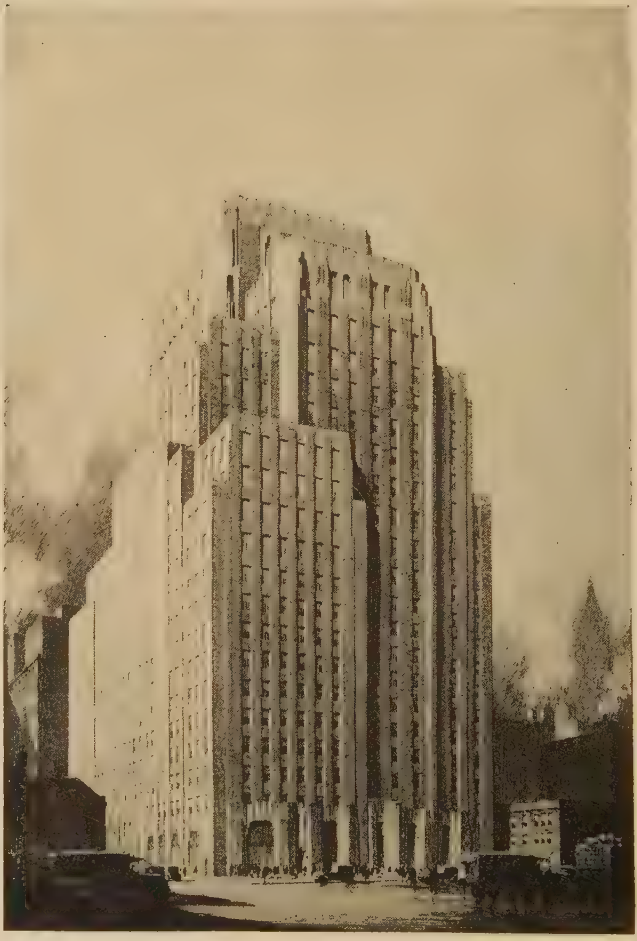
John Wallace Gillies, Inc.

House of James H. Bailey, New Canaan, Conn. Frank J. Forster, Architect. Awarded Silver Medal for Domestic Architecture

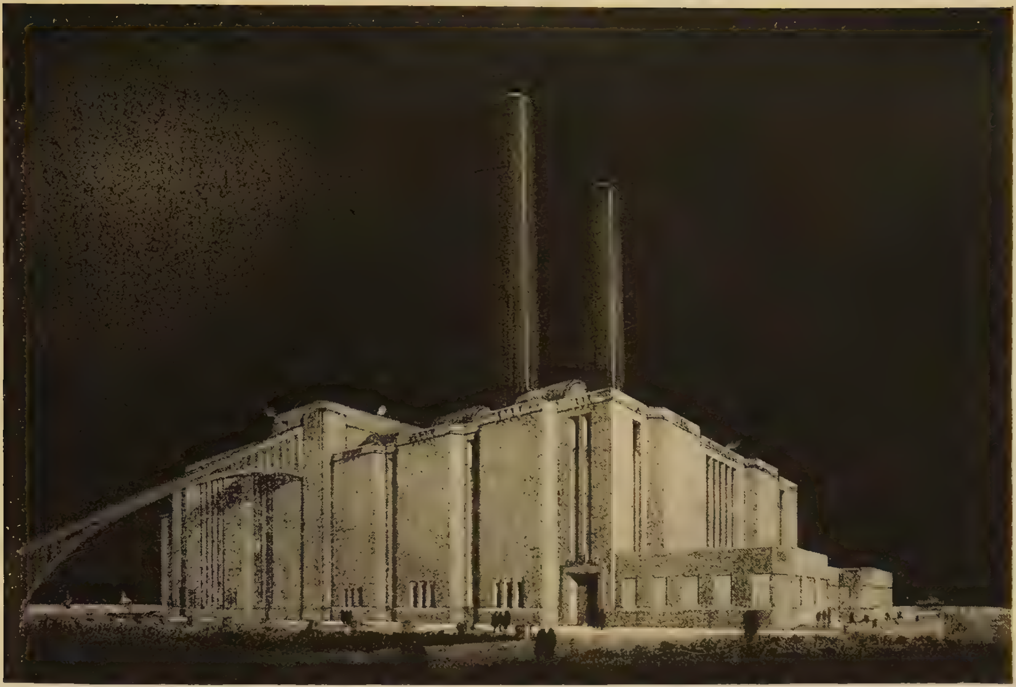


Arthur Jordan Building, Butler University, Indianapolis, Ind. Robert Frost Daggett, Architect; Thomas Hibben, associate

Western Union Telegraph Building, New York City. Voorhées, Gmelin & Walker, Architects

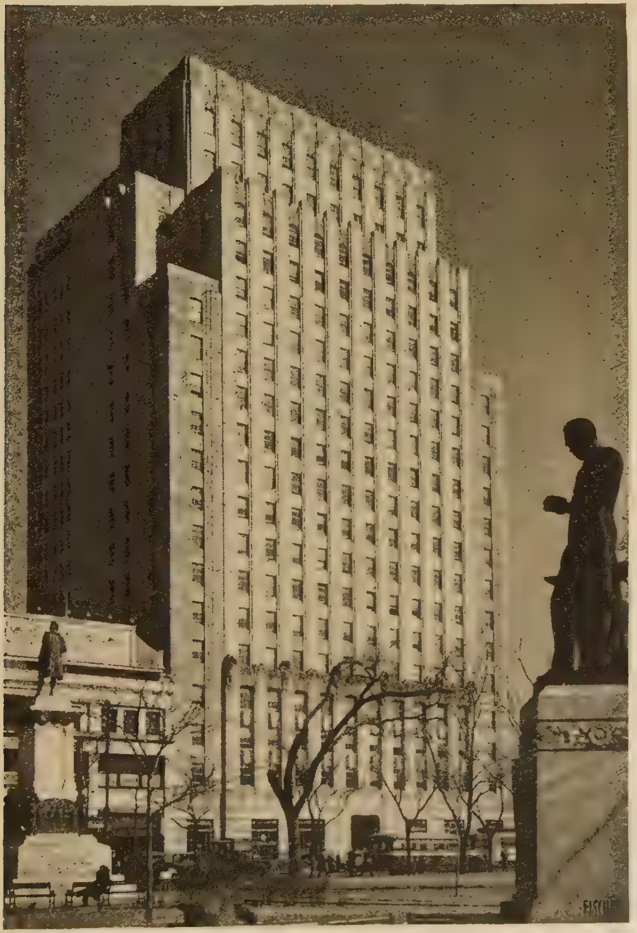


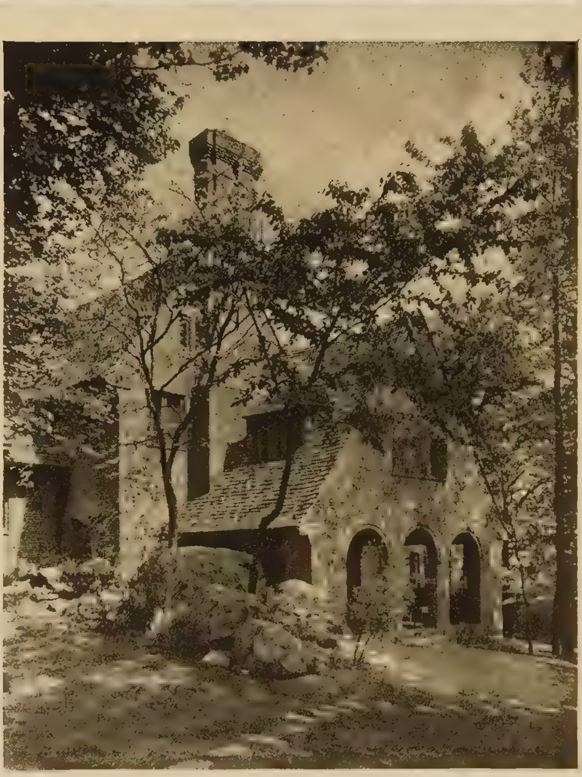
Power House, Michigan City, Ind. Holabird & Root, Architects. Drawing by Gilbert Hall



New Jersey Bell Telephone Building, Newark, N. J. Voorhees, Gmelin & Walker, Architects

Sigurd Fischer

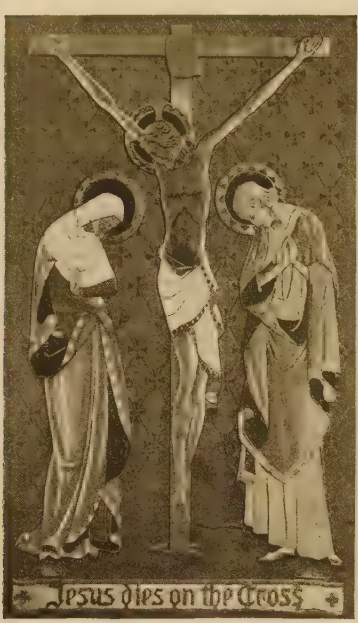




Samuel H. Gottscho

House of Henry Heide, Jr., Fieldston, N. Y. Julius Gregory, Architect

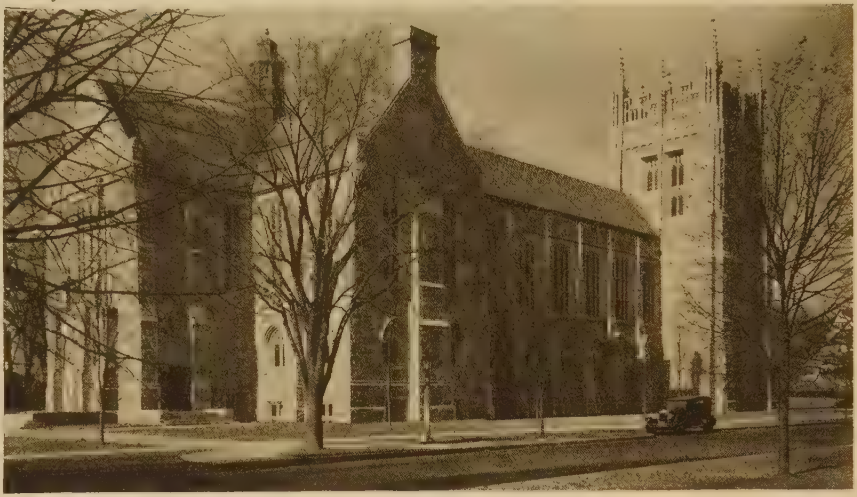
U OF I
LIBRARY


Jesus dies on the Cross

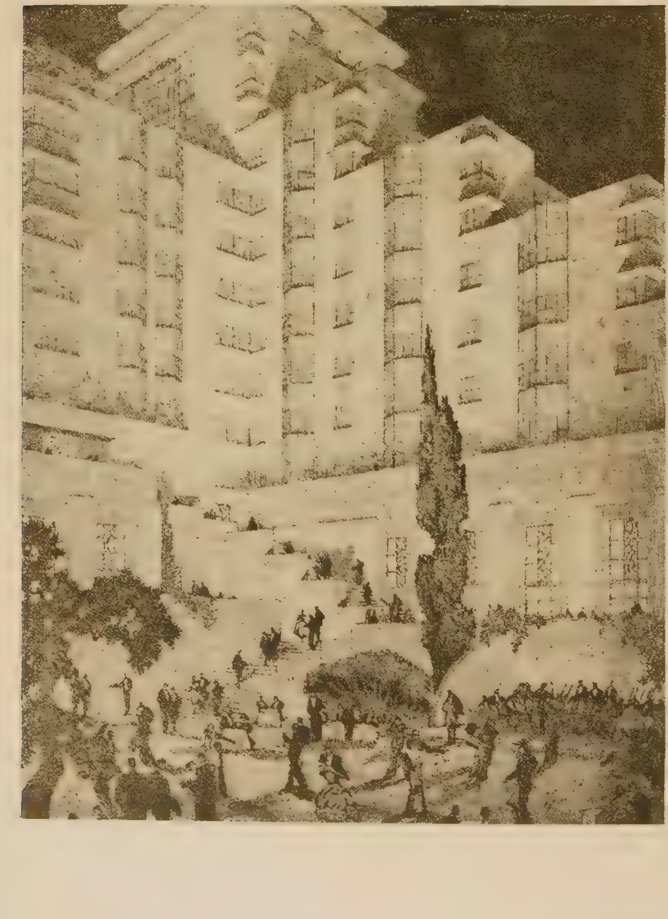
The Crucifixion. Bronze and enamel plaque. Designed by Knud Laub; executed by Rambusch Decorating Co.

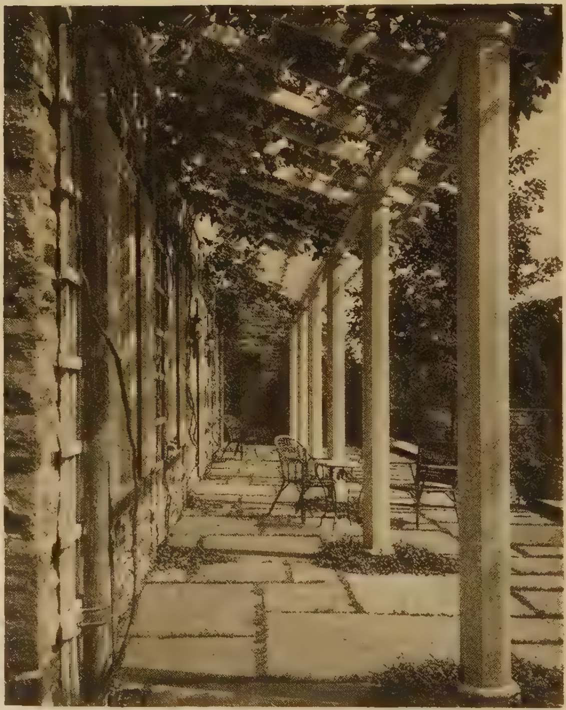
Library of Boston College, Newton, Mass. Maginnis & Walsh, Architects

Paul J. Weber



Main hotel of a Beach Club. Raymond Hood, Godley & Fouilhoux, Architects. Etching by J. Jouglass

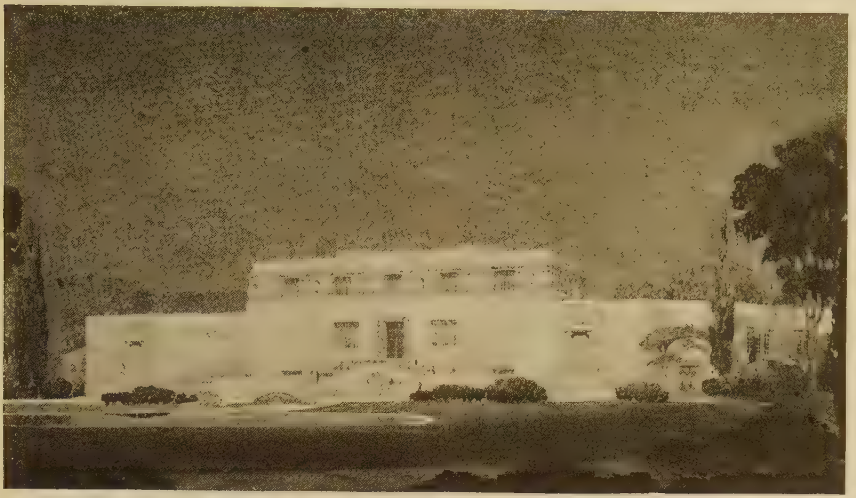


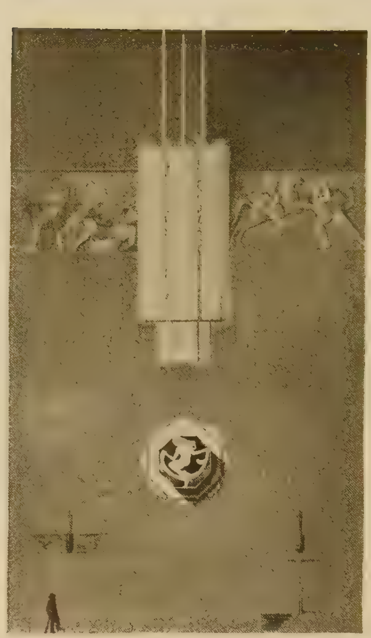


P. A. Nyholm

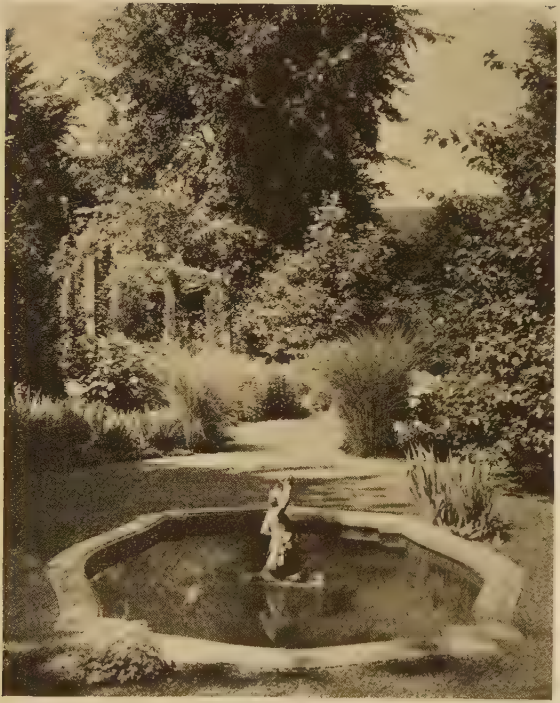
House of A. W. Lawrence, garden side, Bronxville, N.Y. Penrose V. Stout, Architect

Wichita Art Institute, ultimate development, Wichita, Kan. Clarence S. Stein, Architect





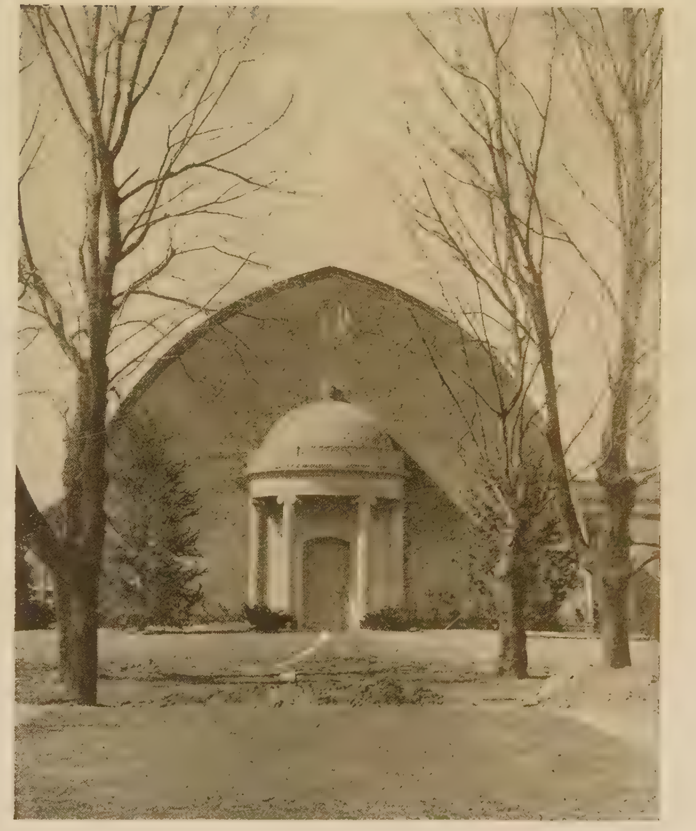
Winning Design, lighting fixture for Beaux Arts Institute of Design. Frank B. Houlihan, Designer; Cox, Nostrand & Gunnison, Craftsmen

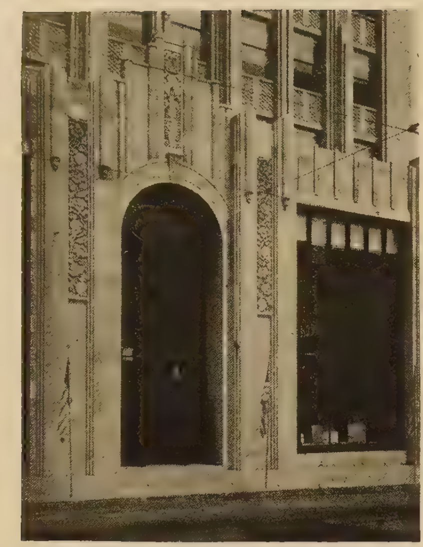


Tebbs & Knell

In the garden of Mrs. Howard Bonbright, GrossePointe, Mich. Ruth Dean, Landscape Architect. Awarded Gold Medal of Honor for Landscape Architecture

Enclosed Tennis Court for Harrison Williams, Bayville, Long Island. Delano & Aldrich, Architects

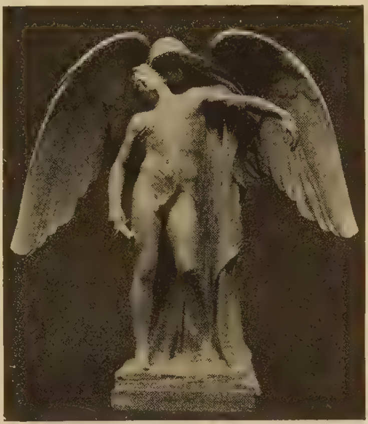




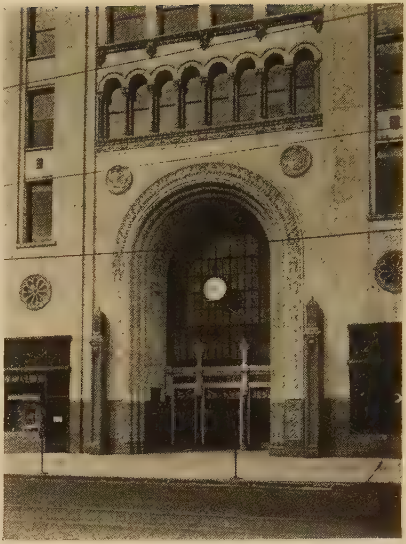
Tebbs & Knell

Entrance detail, Pennsylvania Power and Light Co. Building, Allentown, Pa. Helmle, Corbett & Harrison, Architects

"Death and Youth." War Memorial, St. Paul's School Chapel. Daniel C. French, Sculptor



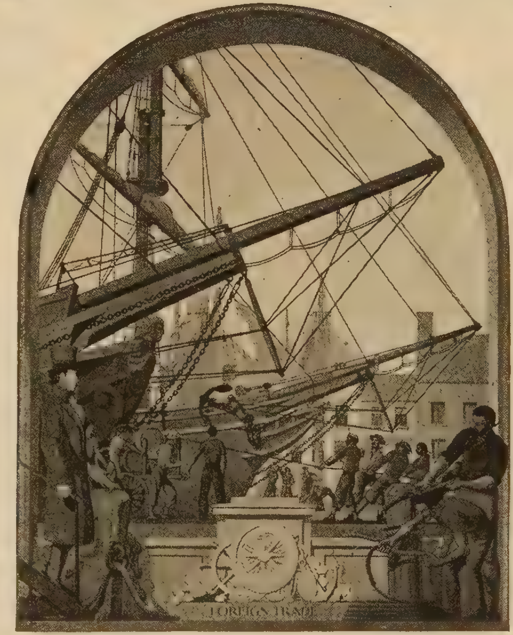
DeWitt Ward



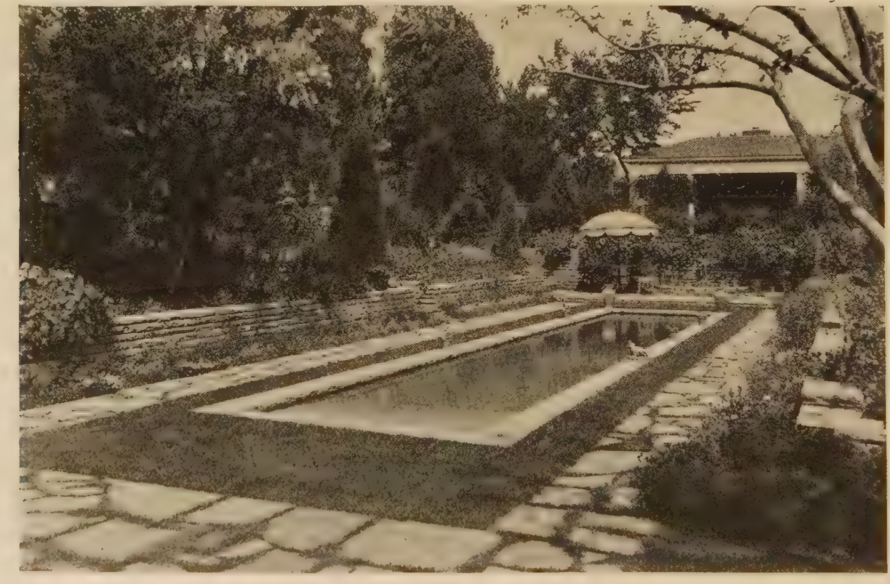
Thomas Ellison

Entrance detail, Maccabees Office Building, Detroit, Mich. Albert Kahn, Inc., Architects and Engineers

At right, "Foreign Trade," a mural painting for the Bank of New York and Trust Co., New York City. James Monroe Hewlett, Painter



Below, Reflecting Pool, in the garden of M. K. Blackmer, Denver, Colo. S. R. De Boer, Landscape Architect



ARCHITECTURE'S PORTFOLIO OF QUOINS

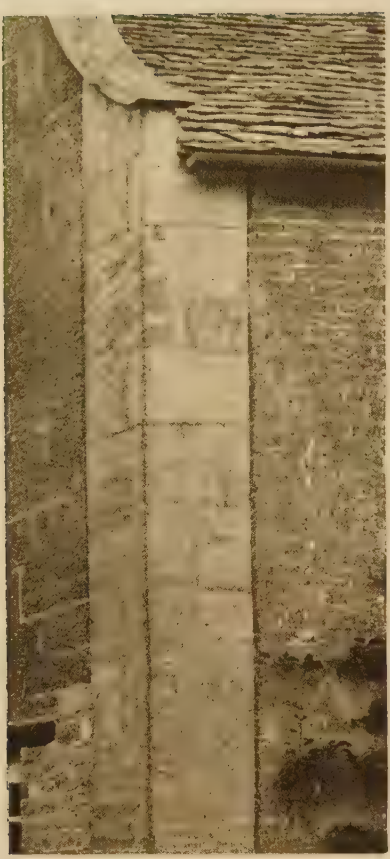
## *Subjects of Previous Portfolios*

PANELLING OF THE ENGLISH TYPES—	Jan., 1927
STAIRWAY DETAILS (GEORGIAN, EARLY AMERICAN, ETC.)—	Feb., 1927
STONE MASONRY TEXTURES—	Mar., 1927
ENGLISH CHIMNEYS—	Apr., 1927
FANLIGHTS AND OTHER OVERDOOR TREATMENTS—	May, 1927
TEXTURES OF BRICKWORK—	June, 1927
IRON RAILINGS—	July, 1927
DOOR HARDWARE—	Aug., 1927
PALLADIAN MOTIVES—	Sept., 1927
GABLE ENDS—	Oct., 1927
COLONIAL TOP-RAILINGS OF WOOD—	Nov., 1927
CIRCULAR AND OVAL WINDOWS (CLASSIC AND RENAISSANCE)—	Dec., 1927
BUILT-IN BOOKCASES—	Jan., 1928
CHIMNEY TOPS—	Feb., 1928
DOOR HOODS—	Mar., 1928
BAY WINDOWS—	Apr., 1928
CUPOLAS—	May, 1928
GARDEN GATES—	June, 1928
STAIR ENDS—	July, 1928
BALCONIES—	Aug., 1928
GARDEN WALLS—	Sept., 1928
ARCADES—	Oct., 1928
DECORATIVE PLASTER CEILINGS—	Nov., 1928
CORNICES AND ENTABLATURES OF WOOD—	Dec., 1928
DOORWAY LIGHTING—	Jan., 1929
FIREPLACES OF ENGLISH TYPES—	Feb., 1929
GATE-POST TOPS—	Mar., 1929
GARDEN STEPS—	Apr., 1929
RAIN LEADER HEADS—	May, 1929
GARDEN POOLS	June, 1929

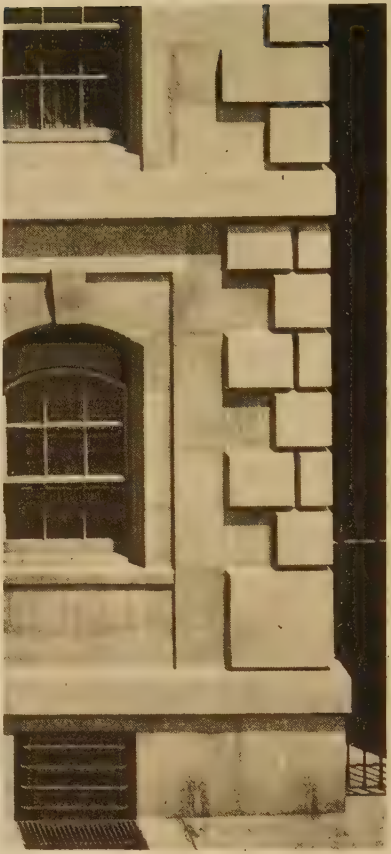
SUBJECTS IN PREPARATION FOR FUTURE ISSUES

Aids to Fenestration
Balustrades
Bank Screens
Banking-room Furniture
Belt Courses
Brick, Moulded
China Cupboards
Circular Gothic Windows
Clock Towers
Corbels
Driveways, Entrance
Elevator Doors
Entrance Porches
Fences
Finials
Flêches
Garden Shelters
Gothic Doorways
Interior Paving
Niches
Organ Cases
Outside Stairways
Over-Mantel Treatments
Patios
Pulpits
Second-story Porches
Stucco Textures
Treillage
Urns
Verandahs
Weathervanes
Window Grilles

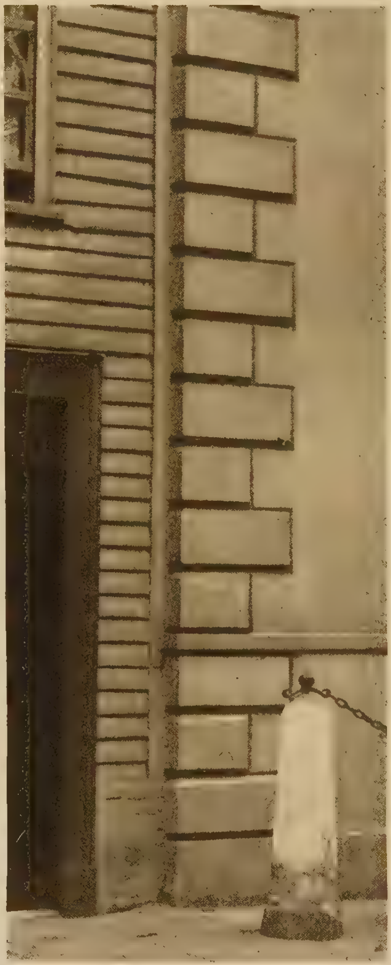
Photographs showing interesting examples under any of these headings will be welcomed by the Editor



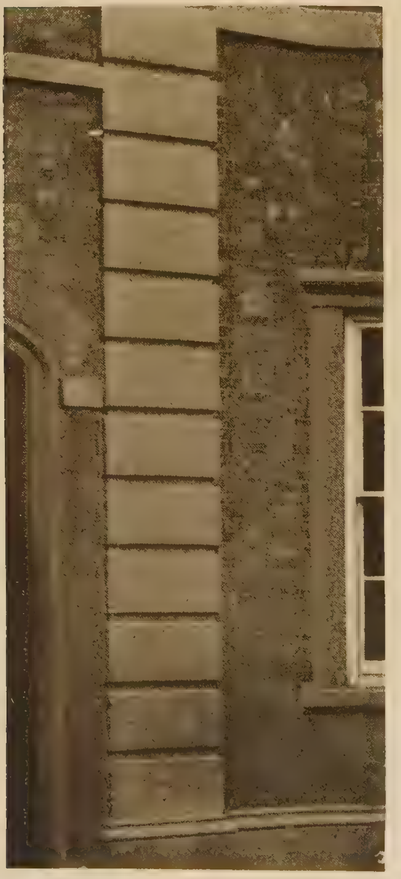
BURFORD,
OXFORDSHIRE
c. 1690



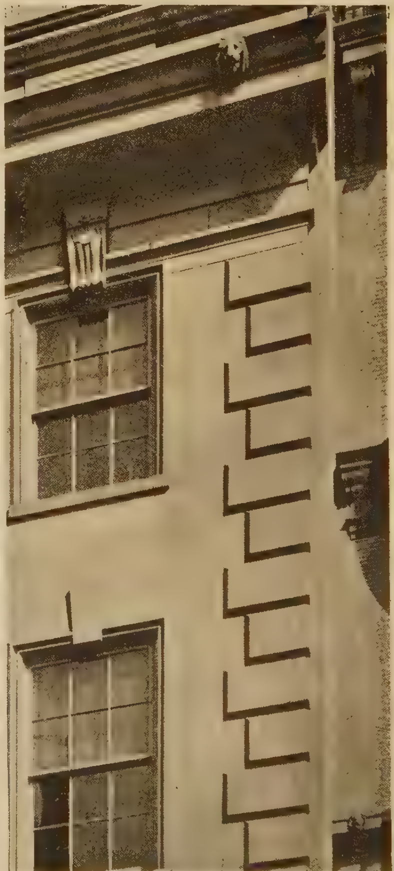
TRACY &
SWARTWOUT



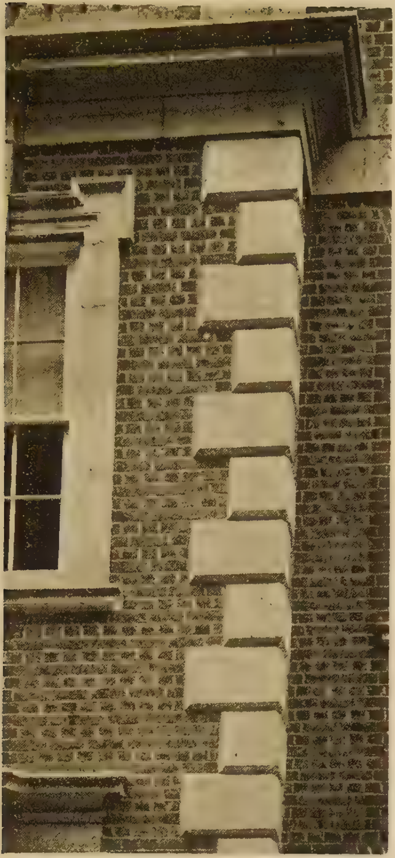
SAFFRON-WALDEN,
ENGLAND



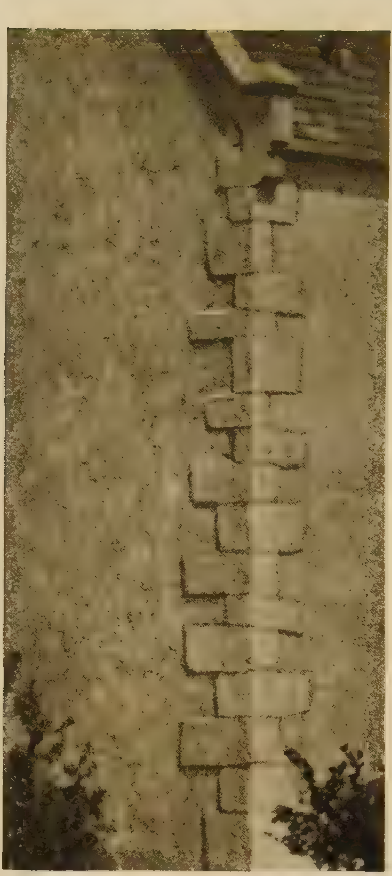
PERSHORE,
WORCESTERSHIRE
c. 1775



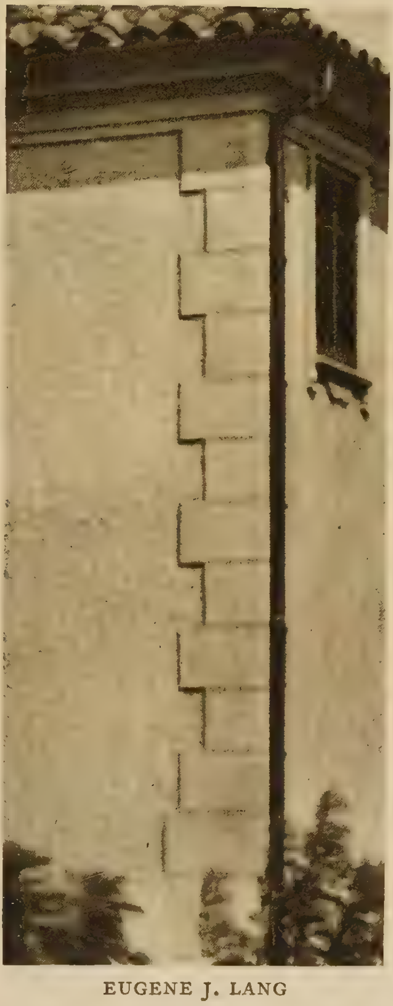
CHARLES A.
PLATT



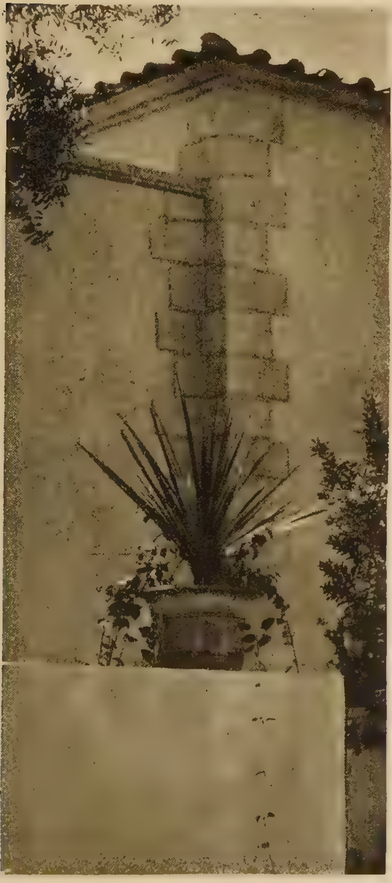
CROSS & CROSS



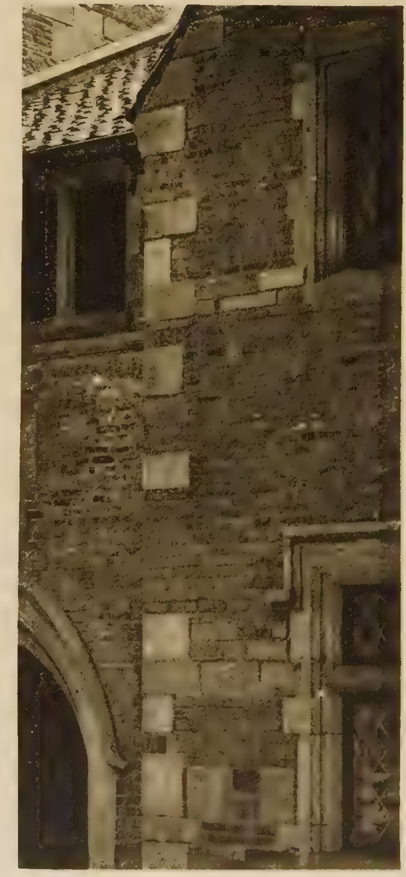
SULGRAVE MANOR, ENGLAND



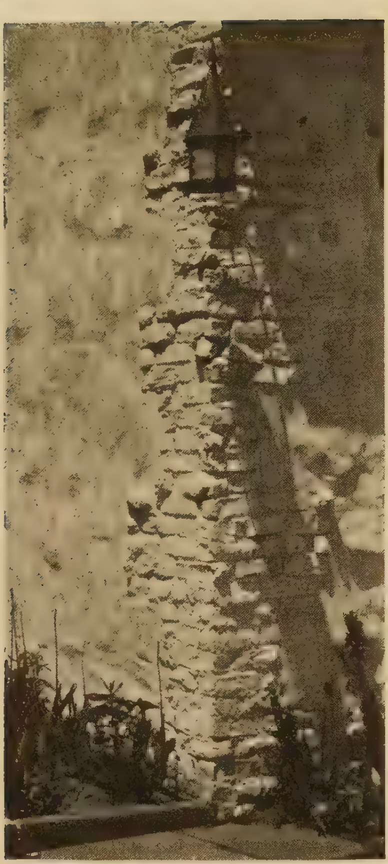
EUGENE J. LANG



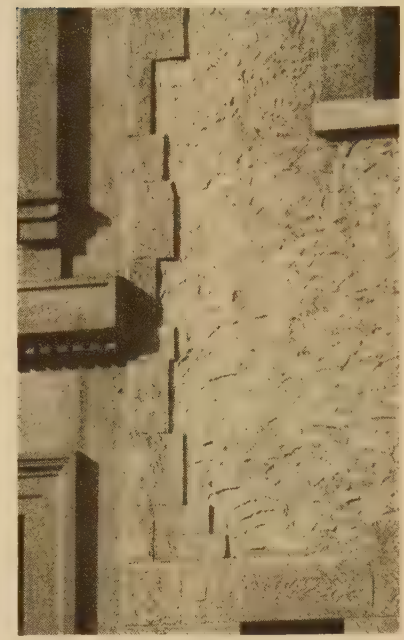
GORDON KAUFMAN



JAMES GAMBLE ROGERS



FRANK J.
FORSTER



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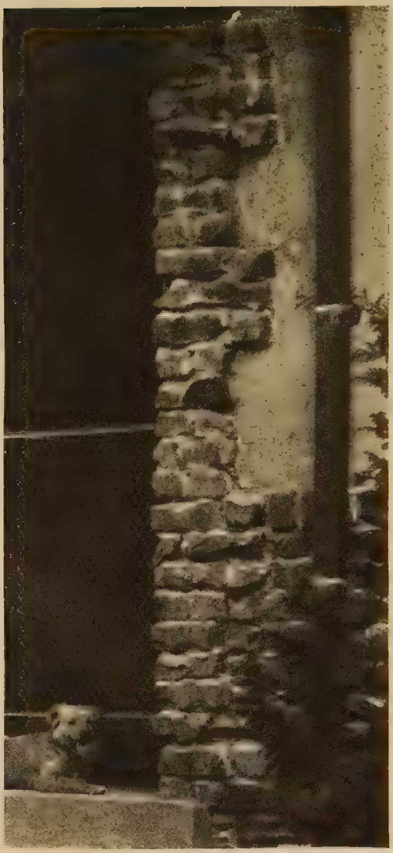
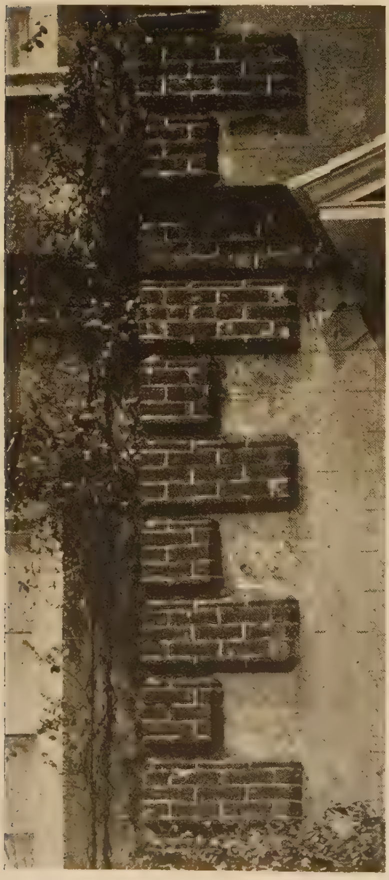
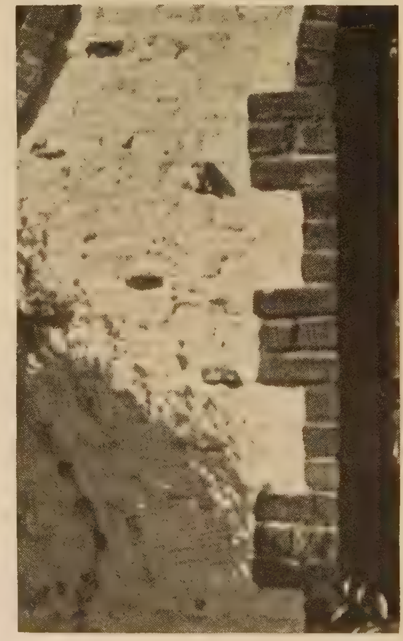


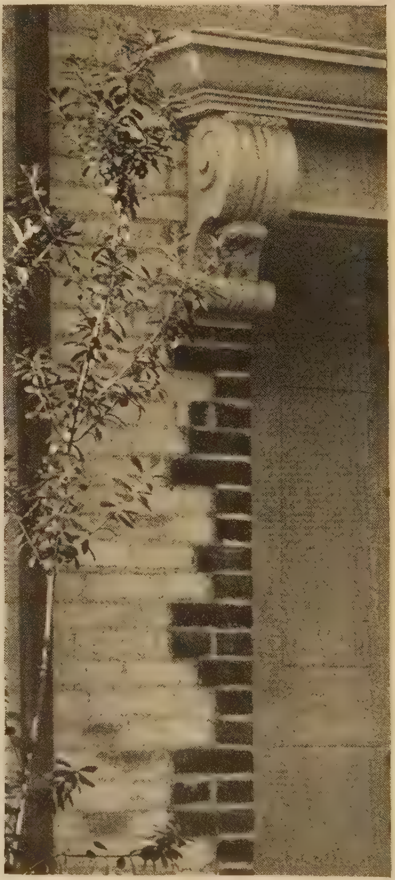
BARBER &
McMURRY



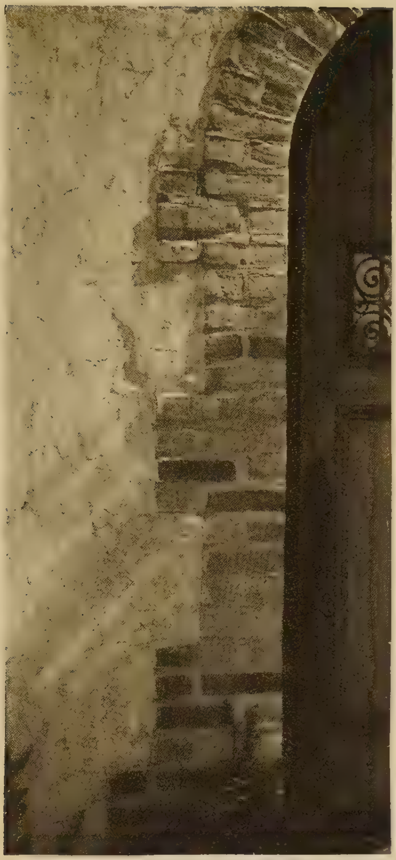
MT. PLEASANT,
PHILADELPHIA



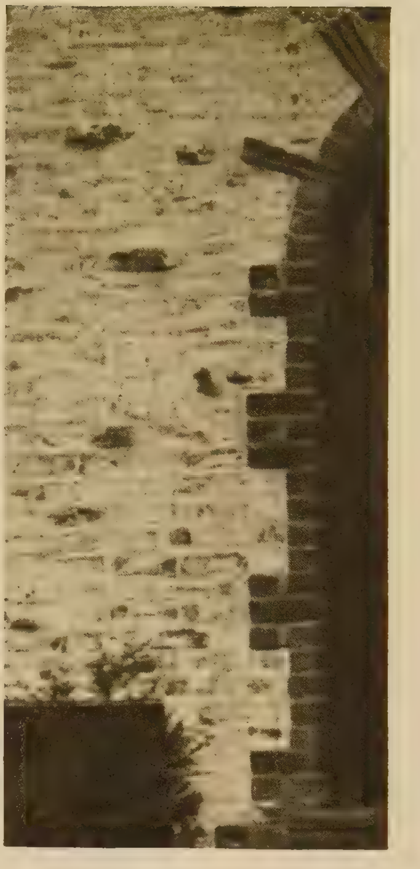
GUILBERT & BETELLE



MARSTON,
VAN PELT &
MAYBURY



STONE AND STUCCO

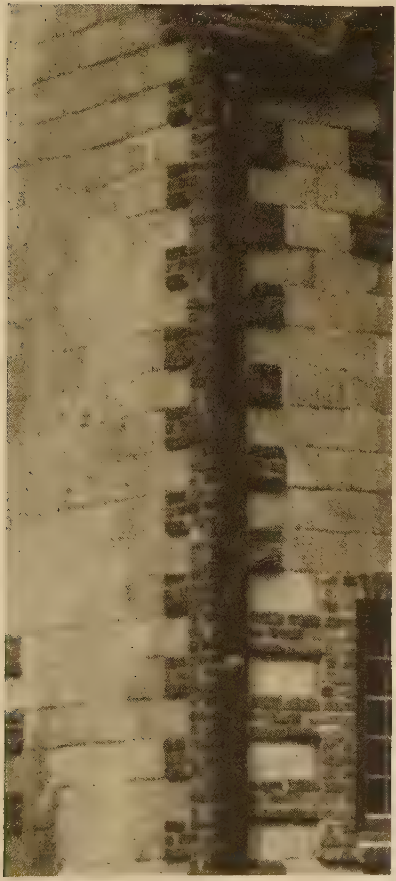


WEBBER,
STAUNTON &
SPAULDING

GUILBERT &
BETELLE

C. C. MERRITT

HENTZ,
REID &
ADLER



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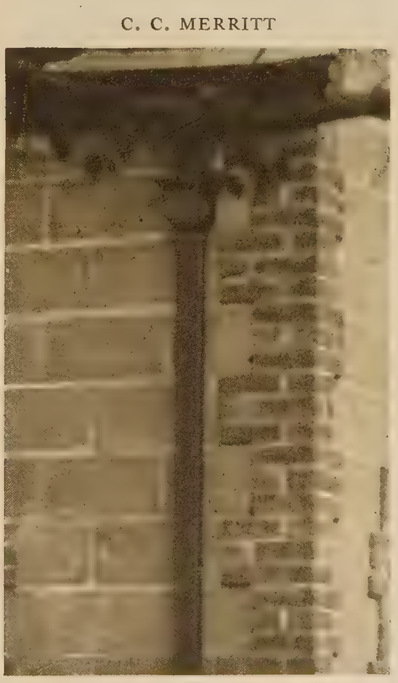
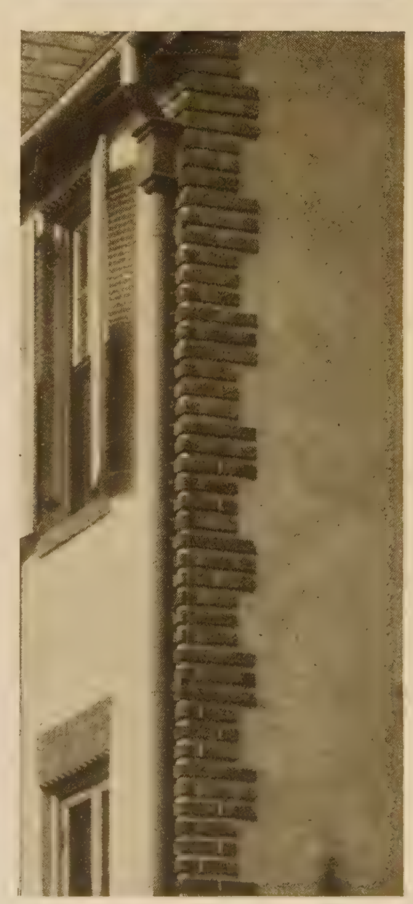
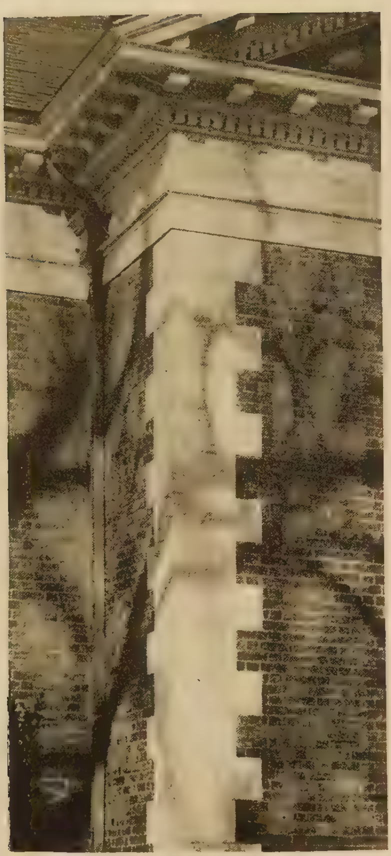
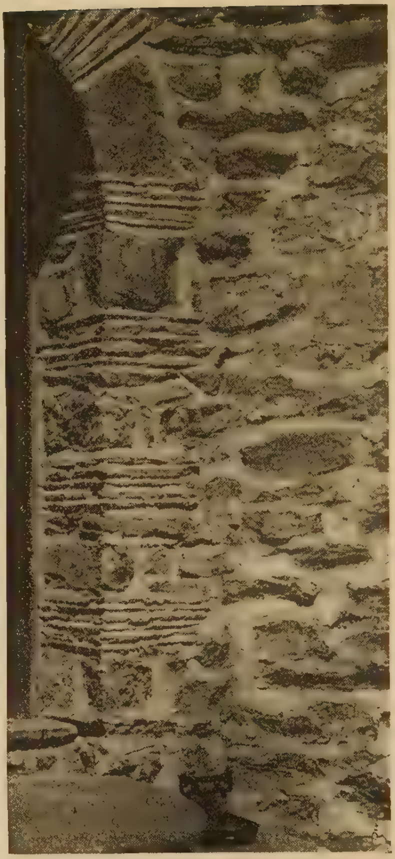


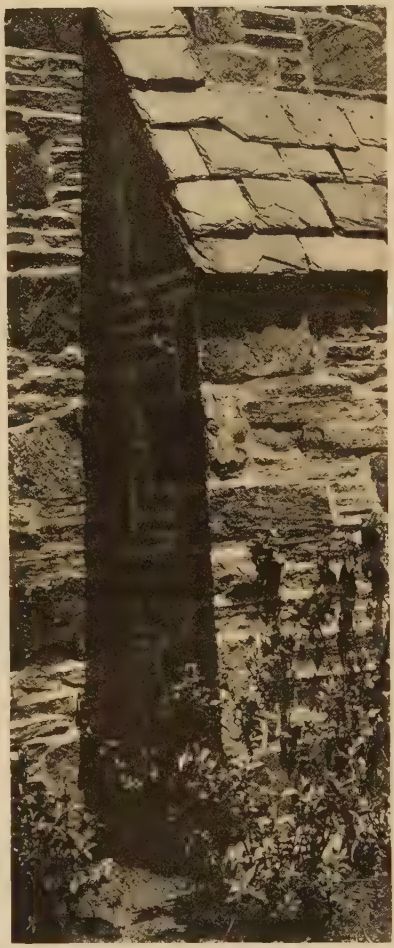




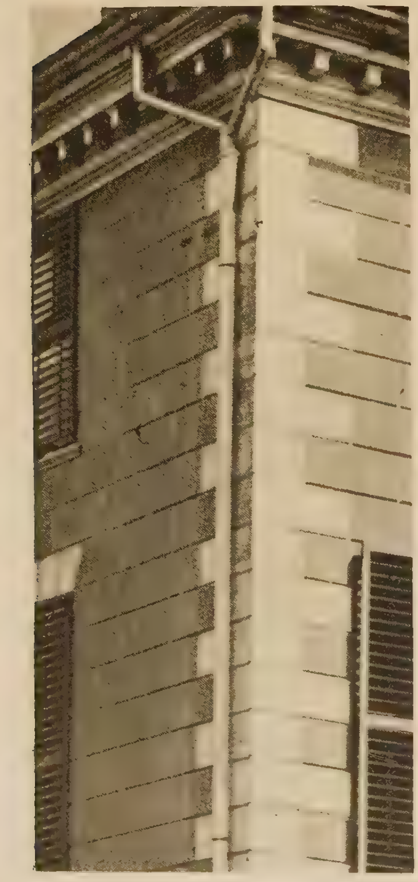
W. F. BROOKS



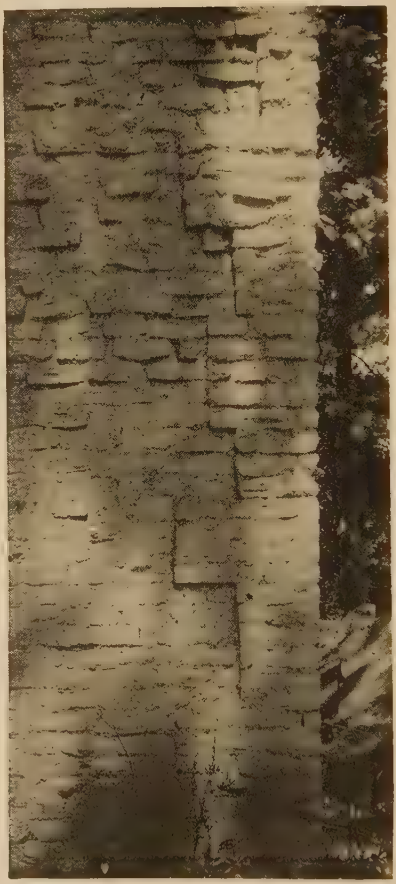
LEWIS
BOWMAN



FRANK J. FORSTER



WOOD, IN
SALEM, MASS.



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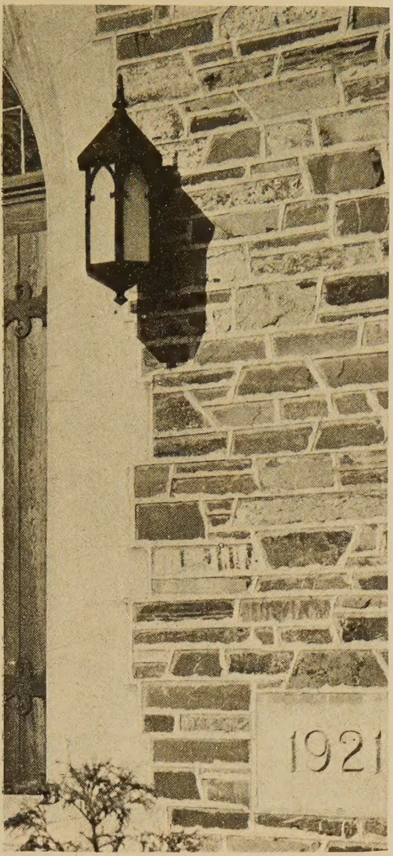
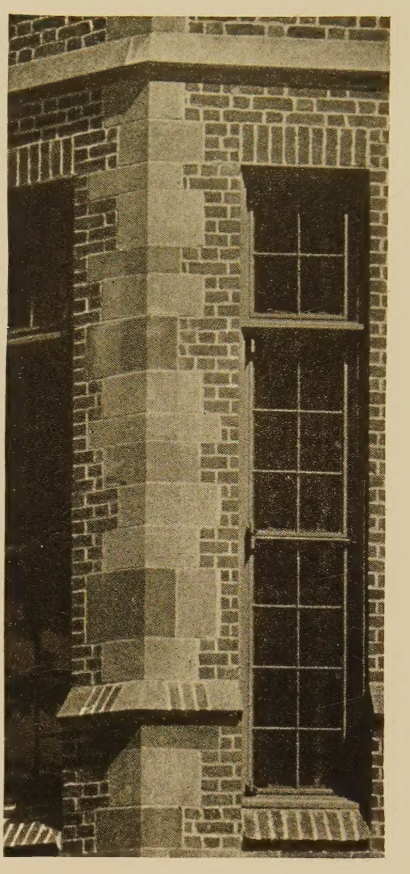
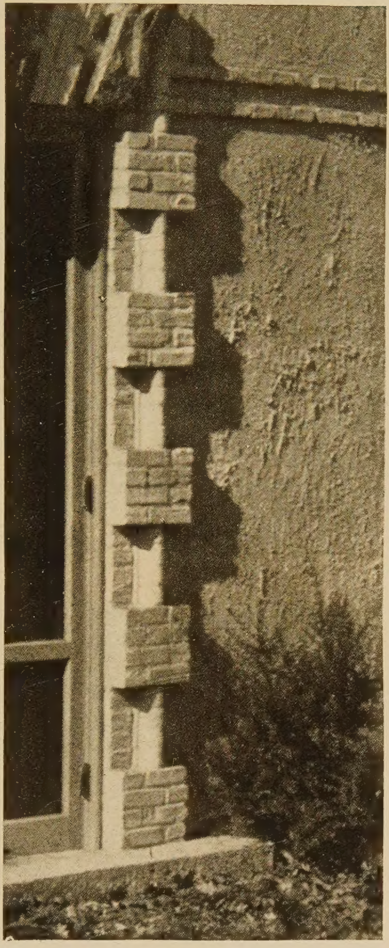


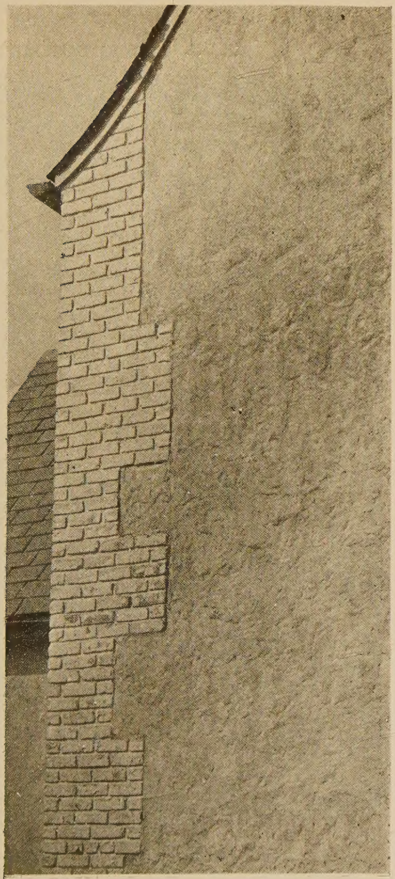
LIMESTONE
AND
ASHLAR

DONN
BARBER

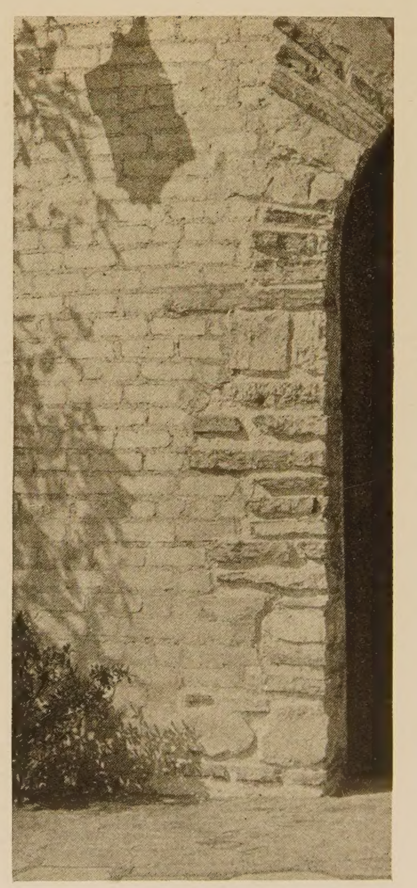




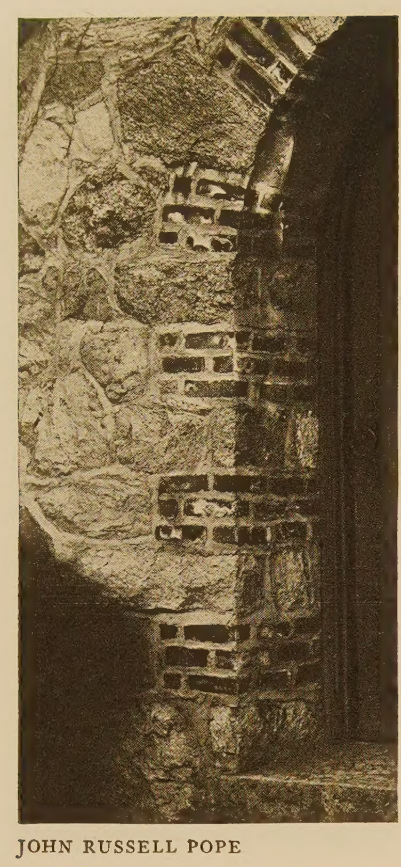
EDWARD PALMER, JR.



JAS. WM. O'CONNOR

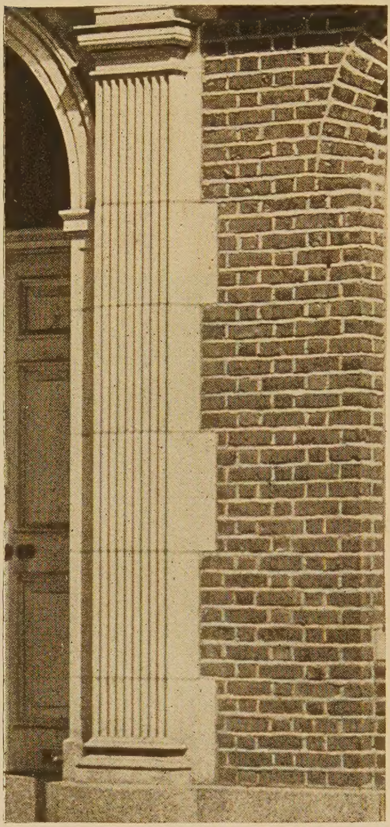


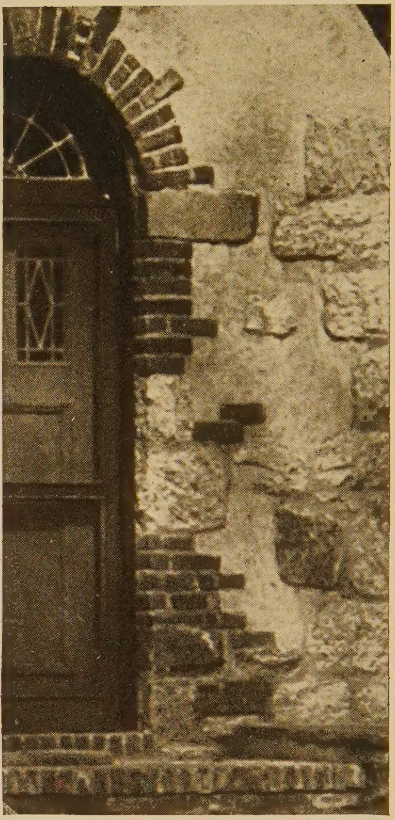
EVERETT
PHIPPS
BABCOCK



JOHN RUSSELL POPE

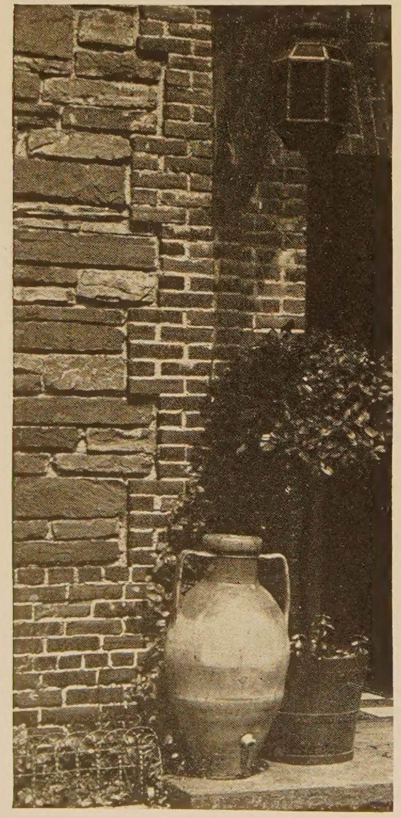
BERTRAM GROSVENOR GOODHUE

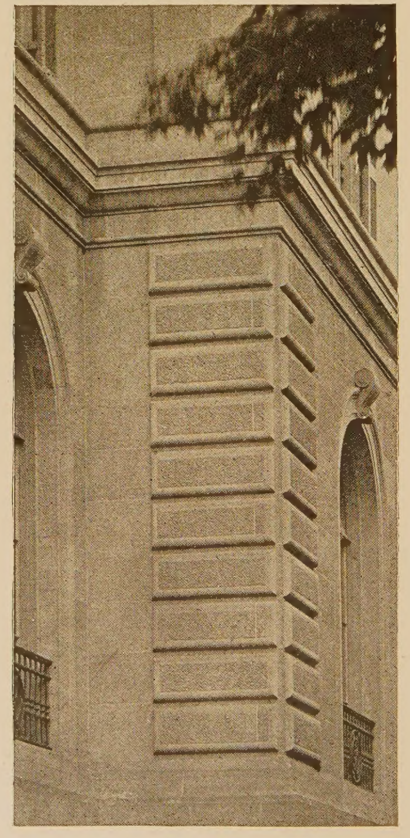




HUNT & CLINE

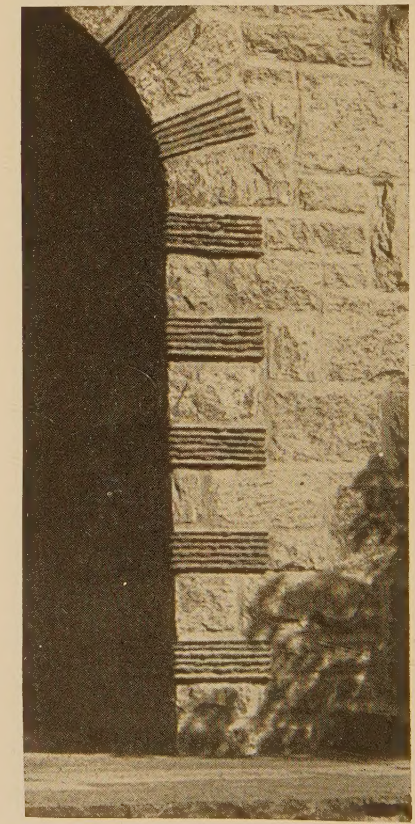
MELLOR, MEIGS & HOWE

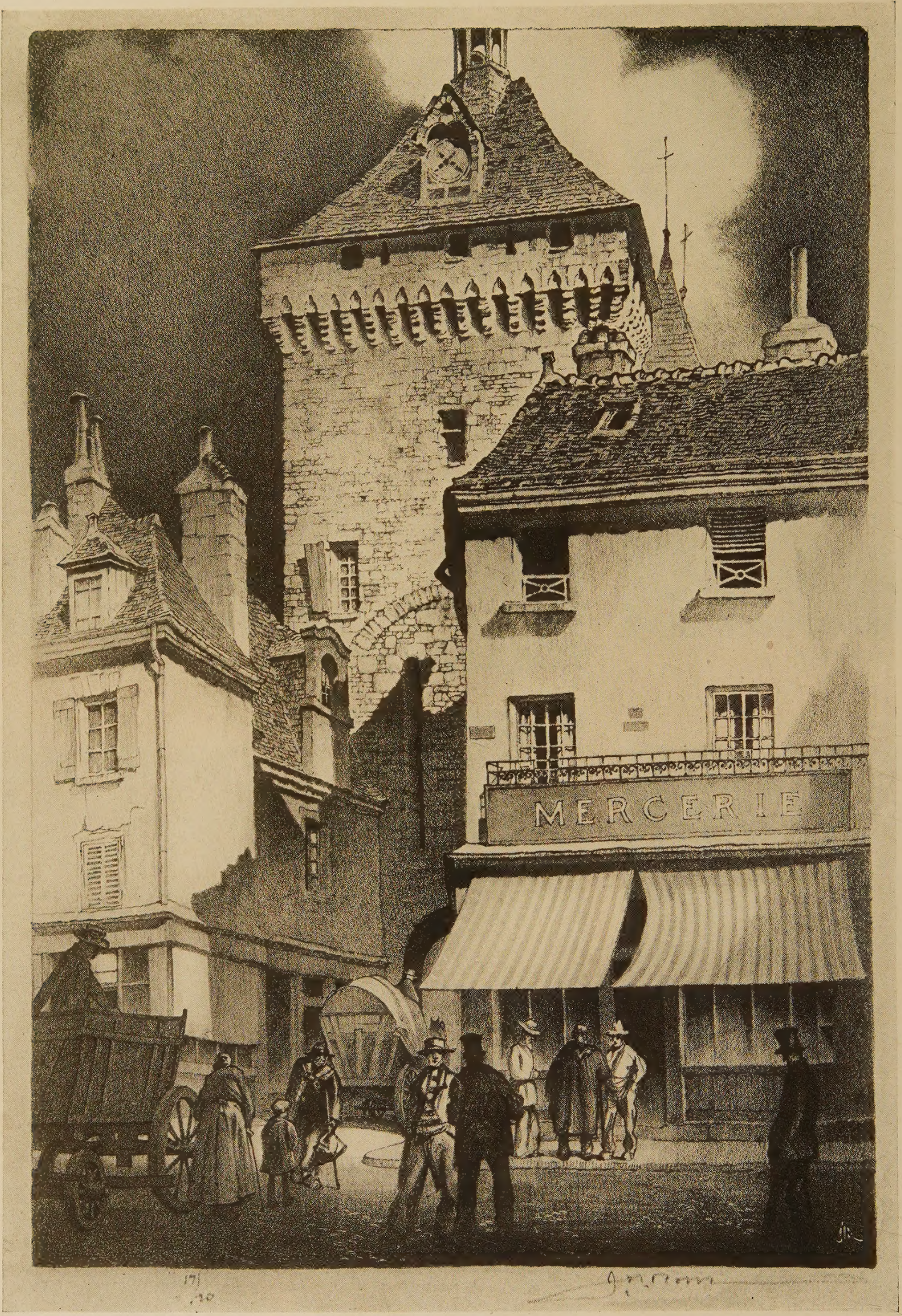




JOHN RUSSELL POPE

LEWIS BOWMAN





LOCHES *From a lithograph by John Richard Rowe*